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ABSTRACT

This curriculum framework presents a philosophy of arts education, synthesizes current research, and sets learning standards for students from kindergarten through 12th grade in the Commonwealth of Massachusetts. The curriculum framework's core concept is that experience in the creative process is essential for all learners, and that, in the arts, this process involves solving problems with skill and imagination, discovering new questions, ideas, and objects, or interpretations of existing works. The framework sets the expectation that all students in Massachusetts public schools will become proficient in understanding the arts and communicating in at least one arts discipline by the time they graduate from high school. According to the framework, learning in, about, and through the arts develops each learner's capacity to make meaning from experience, respond to creativity, and contribute to society. The curriculum framework is divided into the following sections: (1) "Introduction"; (2) "The Core Concept"; (3) "Guiding Principles"; (4) "The Content of the Arts: Strands and Learning Standards"; (5) "The Arts Disciplines: Dance, Music, Theatre, and Visual Arts Strand"; (6) "The Arts in Context: History and Criticism Strand"; (7) "Connections Strand, Learning Standard and Examples"; (8) "References"; and (9) "Resources: Performing Arts Organizations, Museums, Bibliography." The arts framework is designed to be used in conjunction with other Massachusetts curriculum frameworks. Its content parallels that of the federally-funded national "Standards for the Arts: Dance, Music, Theatre, and Visual Arts," developed by the Consortium of National Arts Education Associations under the guidance of the National Committee for Standards in the Arts. (BT)

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Massachusetts
Department of Education

Massachusetts Arts Curriculum Framework

1999

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Massachusetts Arts Curriculum Framework

1999

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Introduction

The Massachusetts Arts Curriculum Framework sets the expectation that all students in the Commonwealth's public schools will become proficient in understanding the arts and communicating in at least one arts discipline by the time they graduate from high school. In order to achieve this goal, the Framework recommends that students begin their arts studies in the elementary grades, and continue to study one or more of the arts disciplines throughout middle and high school.

Designed to provide guidance to teachers, administrators, and parents, the Framework is composed of four major sections.

A. The Core Concept presents the essential purpose of making the arts part of each student's education.

B. The Guiding Principles are the underlying tenets of learning, teaching, and assessment in the discipline.

C. The Strands (The Arts Disciplines: Dance, Music Theatre, and Visual Arts; The Arts in Context: History and Criticism; and Connections) describe the overall content and skills of learning, teaching, and assessment in the arts. Each Strand includes Learning Standards, and in addition:

    The Arts Disciplines Strand includes glossaries of key terms used in the Learning Standards for dance, music, theatre, and visual arts, and
    The History, Criticism and Theatre Strand includes a list of significant styles, artists, and works from world and United States history.

D. The Learning Standards define what students should know and be able to do by the end of various stages of their arts study. The standards have been designed with three purposes in mind:
   - to acknowledge the importance of both the content and the skills that students learn as they study the arts;
   - to help teachers create meaningful curriculum and classroom assessments; and
   - to serve as the basis for models of district and statewide assessment of student performance in arts.

The Arts Framework was conceptualized and written by practicing artists and teachers of the arts from elementary school through higher education. It is designed to be used in conjunction with the other Massachusetts Curriculum Frameworks in English Language Arts, Foreign Languages, Health, History and Social Science, Mathematics, and Science and Technology. Its content parallels that of the federally-funded national Standards for the Arts: Dance, Music, Theatre, and Visual Arts developed by the Consortium of National Arts Education Associations under the guidance of the National Committee for Standards in the Arts.[1]

CORE CONCEPT

In dance, music, theatre, and the visual arts people express ideas and emotions that they cannot express in language alone. In order understand the range and depth of the human imagination, one must have knowledge of the arts.

An effective curriculum in the performing and visual arts enables students to:

- communicate fluently and effectively in at least one artistic discipline;
- apply both imagination and rational thinking to the making of art;
- understand the value of reflection and critical judgment in creative work;
- present and perform art publicly, with confidence, pride, and distinction;
- use artistic literacy as a natural enhancement to learning other subjects;
- understand how world cultures have been historically influenced and shaped by the arts; and
- understand the ways in which the arts contribute to contemporary life.

The arts - including spoken and written poetry and narrative along with dance, music, theatre, visual arts, and architecture - embody memorable and eloquent expressions of human ideas and feelings. In order to understand how artists combine form and content to express meaning, students must acquire literacy in the arts, which is defined in this Framework as understanding the relationship between the history and practice of dance, music, theatre, and visual arts, and the expression of ideas through their symbolic languages.

Artists, musicians, dancers, and actors express ideas through symbolic languages consisting of shapes, colors, sounds, and movements, as well as words. The symbolic languages of the arts require systematic study so that students can understand the meanings of works in any of the arts disciplines, and communicate coherently in at least one of the arts disciplines.[2]

Literacy in artistic disciplines includes the ability to think and act in discursive and non-discursive ways. Any language, including those of the arts, presents an abstraction of reality and has a symbolic logic that is continually evolving. Art that is worthy of attention expresses truths about human nature that cross frontiers of ethnic diversity, economic status, and historical tradition. To help students understand meaning expressed through the arts, educators should provide a wide range of artistic experiences, cultural resources, and art-making technologies. This range includes the traditional use of harmonic scales of color and sound and extends to the newly opening domain of cyberspace. While respecting traditional methodologies, teachers should construct their curriculum to take advantage of appropriate emerging technologies.

A strong arts program provides students experiences that are both challenging and rewarding. In the arts, the benefits of gaining knowledge and self-critical awareness are often accompanied by cathartic pleasure. Performing and visual arts studios are sanctuaries for students wishing to experience the fullest application of their intuitive and intellectual faculties. Like the gymnasium, performing and visual arts studios are places where emerging skills can be physically tested. In addition, they are places in which the nuances of humanity's symbolic languages can be explored. Here students can reflect upon, play with, and remake in their own voices that which they hear, see, and feel in their lives. The student who learns the structures and symbol systems of the arts in school has taken the first steps to becoming the adult who can continue to learn from the arts and find delight and meaning in them.

GUIDING PRINCIPLES

Guiding Principle I

An effective arts curriculum provides a sequential program of instruction in dance, music, theatre, and visual arts for all students beginning in preschool and continuing through high school.

"Use what talent you possess: the woods would be very silent if no birds sang, except those that sang best."

Henry Van Dyke

Every student can benefit from a sequential PreK-12 education in the arts. Every student deserves to learn about our common artistic heritage, and each has the capacity to add dances, stories, songs, plays, and images to the world. A sequential program of instruction in the arts provides all students experiences in creating, performing, and responding each year they are in school. Centered in the history and practice of the arts disciplines themselves, a sequential program of arts instruction takes into account students' evolving needs and interests, builds on their prior experiences, provides a valuable means of expression and enjoyment, and enables insightful connections to be made with ideas from other disciplines.

The Massachusetts Education Reform Act of 1993 defined the arts as a component of the core curriculum, along with English language arts, foreign languages, history and social science, mathematics, and science and technology. However, the goal of establishing equitable access to sequential arts education has yet to be achieved. Issues that require visionary leadership include the provision of qualified staff, districtwide sequential curriculum, instruction and assessment, well-equipped facilities designed to meet program needs, and adequate instructional time and materials. The writers of this Framework recommend that:

- preschools and elementary schools provide all students basic education in the four arts disciplines: dance, music, theatre, and visual arts;
- middle schools provide all students a choice of more advanced curriculum and instruction in at least one of the performing arts disciplines and in visual arts;
- high schools, including vocational-technical schools, provide all students a choice of courses that will enable them to communicate at a proficient level in at least one of the arts disciplines; to analyze competently works in the four arts disciplines; and to explore careers and opportunities for further education in the arts beyond high school; and
- adult basic education programs provide instruction about the arts as cultural heritage and as a source of potential careers.

Guiding Principle II

An effective arts curriculum emphasizes development of students' skills and understanding of creating, performing, and responding.

Well-rounded education in the arts consists of experiences in three interrelated kinds of artistic activity: creating, performing, and responding. Students involved in these ways of learning gain knowledge about the arts, refine their perceptual and expressive skills, and exercise their powers of analysis in order to make and justify judgments about works of art. Students who are given such opportunities in school are better prepared to continue active engagement with the arts as adults.

Creating refers to generating original art. Students learn to use the symbolic languages, structures, and techniques of each discipline. With these skills they may express and communicate their own ideas and feelings when they draw, paint, or sculpt visual images, write dramatic works, or compose or improvise an original piece of music or dance.

Performing refers to interpreting an artwork that already exists such as a play, a song, or a symphony. Here students apply skills in singing, reading music, playing instruments, directing, acting, or dancing. Performing before an audience adds a public dimension to dance, music, and theatre education; in the visual arts, exhibiting artwork outside the classroom plays a similar function.

Responding refers to the analyzing and evaluating artistic expression. Students demonstrate their ability to respond with understanding when they describe, analyze, interpret, and evaluate their own artwork and the artwork of others. Critical response is an important dimension of the studio and rehearsal because it can lead to thoughtful revision and refinement.

Guiding Principle III

An effective arts curriculum promotes knowledge and understanding of the historical and cultural contexts of the arts.

"The search for roots and beginnings is really the quest for continuations. For how can human beings know where they are going unless they know where they have been?"

William Fleming, Arts and Ideas, 1980

This Framework emphasizes inquiry into the role played by the arts in history. Students need to learn about exemplary works of dance, music, theatre, the visual arts and architecture from both Western and non-Western cultures and discover why certain of them are considered "great." They also need to go beyond these individual examples to explore how and why art forms develop in specific cultural, historical, political, and environmental contexts, and the dynamics of tradition and innovation in the histories of the arts.

Throughout their schooling, students should have opportunities to discuss criteria for making value judgments about works of art. At the middle and high school level, they can be introduced to reading a variety of approaches to criticism as well as to aesthetic theories. Contemporary artists who shape our future cultural legacy are influenced by elements of the world around them, including the media, politics, economics, and popular culture. Similarly, students integrate their daily experiences and influences from their environment into their artwork. Educators can encourage students to respond to the world and develop their ideas by providing examples of how artists in other times and places have expressed their understandings of the world and the human condition.

A suggested list of significant works of art and artists from world and United States history is attached.

Guiding Principle IV

An effective arts curriculum uses a variety of assessment methods to evaluate what students know and are able to do.

"Assessment is not so much a test as an episode of learning. ...(A) major, perhaps the primary reason for assessment is to teach students how to be rigorous critics of their own work."

Dennie Palmer Wolf, Taking Full Measure: Rethinking Assessment through the Arts, 1991

The Massachusetts Arts Curriculum Framework presents Learning Standards that define what students should know and be able to do in the arts. Each school district in the Commonwealth is encouraged to establish reliable, valid, and useful assessment practices in order to determine the extent to which their students achieve these standards.

A balanced approach to assessment is encouraged. Evidence relating to a student's achievement of standards should be gathered through use of a variety of formal and informal assessments including observations, traditional tests and quizzes, portfolios, projects, and student self-assessments. Since learning in the arts occurs over time, assessment should be thought of as a collection of evidence over time instead of a single event that happens only at the end of instruction.

Performance and portfolio assessments, which have recently been adopted by other disciplines, have traditionally been used in the arts. Merely completing a performance task such as a recital or assembling a portfolio, however, does not constitute an assessment of learning. Assessments must also employ the use of criteria based on the Learning Standards as well as valid and reliable scoring procedures. When scoring criteria are made explicit, assessment is more likely to result in the improvement of student learning.

Appendix A presents further information on assessment in the arts. The examples accompanying each strand also highlight how the standards may be used as assessment criteria.

Guiding Principle V

An effective arts curriculum provides opportunities for students to make connections among the arts, with other disciplines within the core curriculum, and with arts resources in the community.

An important aspect of education reform is the search for ways to help students synthesize knowledge from multiple disciplines. Interdisciplinary teaching that includes the arts requires students and teachers to use their intellects and senses to explore relationships among ideas. This approach invites educators from a variety of disciplines to consider an integrated role for the arts in their classrooms, and a collaborative role for arts educators in the overall development of curriculum.

The role the arts can play in schools is further enhanced when schools cultivate partnerships with cultural resources within the community, such as museums, performing arts organizations, arts departments of colleges and universities, local artists, arts councils, and local businesses. Such collaborations can extend students' appreciation of the possibilities available to them for learning and enjoyment in the community and state.

Appendix B reviews research about learning and the arts. The Resource Section provides a list of selected performing arts organizations and museums in the Commonwealth.

THE CONTENT OF THE ARTS: STRANDS AND LEARNING STANDARDS

The Strands (The Arts Disciplines: Dance, Music, Theatre, and Visual Arts; The Arts in Context: History and Criticism; and Connections) describe the overall content of teaching, learning, and assessment in the arts. Each Strand is introduced by a short essay, and elaborated in Learning Standards and Learning Standard Components. Balanced and sequential programs are designed to include the content of all these Strands.

The Learning Standards apply to PreK-12 programs define what all students should be able to know and be able to do as a result of their study of the arts from preschool to grade 12. They should also be used to inform the design of adult basic education programs. The Learning Standards are further articulated into Learning Standard Components, which describe what students should know and be able to do at various stages of their arts study. These are: PreK-4: Introductory study; Grades 5-8: Sequential study that builds on the PreK-4 program; Grades 9-12, Basic Study: The equivalent of one full year's study at the high school level that either builds on a PreK-8 sequential program or introduces students to the study of an arts discipline at the high school level; Grades 9-12, Extended Study: The equivalent of two to four full years' study at the high school level. A student contemplating application to a performing or visual arts or architecture program in a college or university should be able to demonstrate work at this level.

The Learning Standards and the Study of Particular Arts Disciplines

There are twenty-seven Learning Standards. An effective districtwide arts program covers all the Learning Standards in a sequential fashion and offers students choices among the arts disciplines. Districts should use the Learning Standards in this Framework as the basis for grade-by-grade curriculum for their teachers. Typically, instruction is designed and taught by teachers who specialize in one discipline: dance, music, theatre, or visual arts. These teachers are expected to plan their instruction at a particular level so that their students will achieve:

- all of the Learning Standards for their discipline in The Arts Disciplines: Dance, Music, Theatre, and Visual Arts Strand; and
- all of the Learning Standards in the Arts in Context: History and Criticism Strand;
- the Learning Standard in the Connections Strand.

Strands and Learning Standards

The Arts Disciplines: Dance, Music, Theatre, and Visual Arts Strand

Dance

1. Movement Elements and Dance Skills. Students will identify and demonstrate movement elements and dance skills.
2. Choreography. Students will create movement compositions based on choreographic principles, processes, and forms.
3. Dance as Expression. Students will demonstrate an understanding of dance as a way to express and communicate meaning.
4. Performance in Dance. Students will rehearse and stage dance works.
5. Critical Response. Students will describe and analyze their own dances and the dances of others using appropriate vocabulary; and interpret the meanings of works citing structural elements and expressive qualities to justify their interpretations.

Music

6. Singing. Students will sing, alone and with others, a varied repertoire of music.
7. Reading and Notation. Students will read music written in standard notation.
8. Playing Instruments. Students will play instruments, alone and with others, to perform a varied repertoire of music.
9. Improvisation and Composition. Students will improvise, compose, and arrange music.
10. Critical Response. Students will describe and analyze their own music and the music of others using appropriate vocabulary and interpret the meanings of works citing structural elements and expressive qualities to justify their interpretations.

Theatre

11. Acting. Students will develop acting skills to portray characters who interact inimprovised and scripted scenes.
12. Reading and Writing Scripts. Students will read, analyze, and write dramatic material.
13. Directing. Students will rehearse and stage dramatic works.
14. Technical Theatre. Students will demonstrate skills in using the basic tools, media, and techniques involved in theatrical production.
15. Critical Response. Students will describe and analyze their own theatrical work and the work of others using appropriate vocabulary; and interpret the meanings of theatrical works citing structural elements and expressive qualities to justify their interpretations.

Visual Arts

16. Methods and Materials. Students will demonstrate knowledge of the methods andmaterials unique to the visual arts.
17. Elements and Principles of Design. Students will demonstrate knowledge of

theelements and principles of design.

18. Observation, Abstraction, Invention. Students will demonstrate their powers ofobservation, abstraction, and invention by using a variety of media and materials.
19. Processes of Artistry: Drafting, Revising, Exhibiting. Students will demonstrate knowledge of the processes of creating their own artwork: drafts, critique, self-assessment, refinement, exhibition.
20. Critical Response. Students will describe and analyze their own work and the work of others using appropriate vocabulary and interpret the meanings of works citing structural elements and expressive qualities to justify their interpretations.

The Arts in Context: History and Criticism Strand

21. Purposes of the Arts. Students will describe the purposes for which works of dance, music, theatre, visual arts, and architecture were and are created.
22. Roles of Artists in Communities. Students will describe the roles of artists, patrons, cultural organizations, and arts institutions in societies of the past and present.
23. Concepts of Style, Stylistic Influence, and Stylistic Change. Students will demonstrate their understanding of styles, stylistic influence, and stylistic change by identifying when and where art works were created, and by analyzing characteristic features of art works from various historical periods, cultures, and genres.
24. Materials, Inventions and Technologies. Students will describe and analyze how performing and visual artists use and have used materials, inventions, and technologies in their work.
25. Research in the Arts. Students will conduct research on topics in the arts by framing open-ended research questions, and by identifying and using primary and secondary sources as evidence in their research papers.
26. Critical Approaches to the Arts. Students will identify approaches to arts history, criticism, and aesthetics in books, films, and multimedia; and interpret the meaning of artistic works by using a variety of these critical approaches.

Connections Strand

27. Interdisciplinary Connections. Students will apply their knowledge of the arts to the study of English language arts, foreign languages, health, history and social science, mathematics, and science and technology.

THE ARTS DISCIPLINES: DANCE, MUSIC, THEATRE, AND VISUAL ARTS STRAND

This strand sets the expectation that students will acquire basic knowledge of how to perform and create in all the arts, and will become proficient in at least one of the arts disciplines.

Students learn about the arts from the artist's perspective by active participation—they learn by doing. In strong arts programs, this participatory study of the arts from the artist's perspective is intertwined with the analytical study of the arts from the perspective of the historian and critic, as described in the History, Criticism, and Theory Strand.

Work in the studio demands students' concentration as they acquire new skills and knowledge and practice them through individual and ensemble experiences. It requires and reinforces accurate and discriminating memory of sounds, images, physical movements, and, in the case of the actor and singer, words. Successful studio work and rehearsal in any artistic discipline demands the capacity for reflection, the ability to give and take constructive criticism, and the ability to internalize high standards. Unlike many academic endeavors, arts education almost always has a public component, the performance or exhibition designed for the specific purpose of demonstrating what students have learned, how much they have practiced and refined their craft, and how confident and poised they can show themselves to be before an audience.

The Learning Standards that follow are grouped by the four disciplines: dance, music, theatre, and visual arts. The arts disciplines have specific and separate skills and knowledge, but they are alike in their emphasis on the value of reflection, critique, practice, and revision as activities that lead to greater control over technique and media.

An important component of instruction in the arts is teaching students the terminology of the discipline so that they can discuss their works and those of others with precision. A selection of these key terms in each discipline is included. When they first appear in the Learning Standards they are in boldface type.

DANCE

In every culture, dance uses movement to express and communicate myths, rituals, stories, beliefs, and information to others. Education in dance trains the student to use the body to convey meaning through the language of form, shape, rhythm, energy, space, and movement. Dance communicates in ways that are physical, visceral, affective, symbolic, and intellectual. Dance includes forms that are social and theatrical, sacred and secular, popular and esoteric, historical and contemporary: folk dance, ballet, modern dance, jazz, tap.

The Learning Standards for Dance are:

1. Movement Elements and Dance Skills. Students will identify and demonstrate movement elements and dance skills.
2. Choreography. Students will create movement compositions based on choreographic principles, processes, and forms.
3. Dance as Expression. Students will demonstrate an understanding of dance as a way to express and communicate meaning.
4. Performance in Dance. Students will rehearse and stage dance works.
5. Critical Response. Students will describe and analyze their own dances and the dances of others using appropriate vocabulary; and interpret the meanings of works citing structural elements and expressive qualities to justify their interpretations.

Dance: Learning Standard 1. Movement Elements and Dance Skills. Students will identify and demonstrate movement elements and dance skills.

Gradespan	Learning Standard Components
PreK-4	A. Identify and demonstrate basic locomotor and non-locomotor movements. B. Develop strength, flexibility, balance, and neuromuscular coordination. C. Identify and demonstrate accuracy in moving to a musical beat and responding to changes in tempo. D. Demonstrate the ability to define and maintain personal space. E. Recognize and explore space, time and force as three elements of movement and dance such as changing movement shapes; moving at different levels, speeds, and directions; and changing dynamics such as strong/light, sudden/sustained, direct/indirect. F. Demonstrate partner skills of copying, leading, and following, and mirror imaging. G. Demonstrate ability to work in a group to learn and perform sequences of movement and simple dances.H.Demonstrate accuracy in memorizing and reproducing simple movement phrases and folk dances. I. Develop and value a positive body image.
Grades 5-8	A. Demonstrate understanding of alignment, articulation of body parts, initiation of movement, weight shift and balance, elevation and landing, and fall and recovery. B. Demonstrate ability to move to changing rhythms, melodies, and non-musical sounds. C. Explore increasingly complex combinations of locomotor and non-locomotor movements emphasizing the elements of space, time, and force. D. Demonstrate increasing accuracy in memorizing and reproducing more complex movement phrases from a variety of traditional and contemporary dances. E. Compare and contrast the movement styles of ballet, modern, jazz,folk, and social dances using appropriate dance vocabulary. F. Continue to develop a positive body image.

Grades 9-12 Basic Study	A. Demonstrate increased flexibility, strength, agility, coordination, articulation, and appropriate alignment in performing extended movement sequences. B. Demonstrate rhythmic acuity in moving. C. Create and perform combinations in a broad dynamic range: solo, with a partner, and in an ensemble. D. Demonstrate projection and confidence while performing dance skills. E. Identify and demonstrate longer and more complex steps and patterns from at least two different dance styles/traditions.
Grades 9-12, Extended Study	A. Demonstrate a high level of consistency and reliability in performing technical skills. B. Perform technical skills with artistic expression, clarity, musicality and stylistic nuance in a formal dance performance. C. Maintain a positive body image.

Dance: Learning Standard 2. Choreography. Students will create movement compositions based on choreographic principles, processes and forms.

Gradespan	Learning Standard Components
PreK-4	A.E xplore and invent movement, and improvise to solve movement problems. B. Create a dance phrase with a beginning, middle, and end; be able to repeat it, with or without music. C. Create a dance phrase and then vary it, making changes in space, time and energy/force. D. Demonstrate an ability to work effectively alone, with a partner, in a group. E. Explore movement using a variety of available objects, propsfabrics, and clothing pieces, etc.
Grades 5-8	A. Use improvisation to generate movement for choreography. B. Create sequences and simple dances that demonstrate principles of unison, contrast, repetition, climax, abstraction, reordering and chance. C. Demonstrate compositional forms in short choreographed phrases, using AB, ABA, theme-variations, canon, rondos, story-telling and narration. D. Use scientific and/or mathematical concepts to create movement phrases. E. Demonstrate the following partner skills creating contrasting andcomplementary shapes: taking and supporting weight, countertension, and counterbalance. F. Describe and analyze, orally and in writing, the choreographic structure of dance using appropriate dance vocabulary. G. Record dances and choreography using pictorial symbols or otherforms of notation.
Grades 9-12 Basic Study	A. Choreograph movement sequences and/or dances that incorporate a range of choreographic principles and choreographic structures. B. Demonstrate increased ability to work alone, with a partner, and in groups during the choreographic process.
Grades 9-12 Extended Study	A. Develop a dance, choreographed or improvised, from inception toformal presentation that exhibits coherence and aesthetic unity. B. Describe, accurately, how a choreographer manipulated and developed the basic movement content in a dance. C. Explore choreographing dances using specialized dance softwareand other technologies.

Dance: Learning Standard 3. Dance as Expression. Students will demonstrate an understanding of dance as a way to express and communicate meaning.

Gradespan	Learning Standard Components
PreK-4	A. Observe, explore, and discuss how movements can show feelings images, thoughts, colors, sounds, and textures. B. Observe and discuss how dance performance is different from other forms of human movement such as sports, everyday gestures, social dancing. C. Observe dance and describe the movements. D. Discuss interpretations of, and reactions to, a dance. E. Present dances or movement phrases and discuss how movement choices convey meaning. F. Describe & demonstrate audience skills of observing attentively & responding appropriately in classroom, rehearsal & performance settings.
Grades 5-8	A. Demonstrate and articulate the difference between pantomime and gesture in dance. B. Observe and explain how different accompaniment (music, abstract sounds, spoken text), lighting, and costuming can affect and/or contribute to the meaning of a dance. C. Perform a movement piece that communicates a topic of personal, social, or imagistic significance and explain the movement choices. D. Perform dances confidently, communicating the artistic intention of the choreographer ad the style of the dance. E. Attend formal and informal live performances demonstrating an understanding of the protocols of audience behavior appropriate to the style of the performance.
Grades 9-12 Basic Study	A. Formulate and answer questions about how movement choices communicate ideas in dance. B. Articulate how personal experience influences interpretation of a dance. C. Create a dance or movement piece based on one gesture that is abstracted in several different ways by varying the timing, shape/space, and energy. D. Create a dance that communicates a social, personal, or abstract theme. E. Attend performances of extended length and complexity demonstrating appropriate audience protocol.
Grades 9-12 Extended Study	A. Demonstrate and articulate the ways in which the meaning of a dance is influenced by the application of different cultural and/or stylistic perspectives. B. Compare and contrast how meaning is communicated in two of their own choreographic works. C. Demonstrate interpretation of complex ideas through improvisation and choreographed phrases.

Dance: Learning Standard 4. Performance in Dance. Students will rehearse and stage dance works.

Gradespan	Learning Standard Components
PreK-4	A. Create, rehearse, and demonstrate original dances, movement, improvisations, and folk dances, making decisions about the performance space, audience location, entrances and exits, and costumes. B. Demonstrate the ability to work effectively with a group or leader.
Grades 5-8	A. Work with a partner, group, or single choreographer to create & rehearse a dance. B. Identify and use appropriate theatrical vocabulary to describe a performance space (proscenium, thrust, arena) and areas of the space (upstage, downstage, stage right and stage left). C. Understand the purpose of the rehearsal process in refining and revising work leading to a finished performance. D. Rehearse & perform a variety of dance works for invited guests or peers.
Grades 9-12 Basic Study	A. Refine technique by rehearsing independently in a consistent disciplined manner. B. Demonstrate increased ability to work effectively alone, & cooperatively with a partner or a group. C. Demonstrate patience and commitment during technical and dress rehearsals.
Grades 9-12 Extended Study	A. Direct the rehearsal and performance of their own or someone else's. B. Organize and implement a complete rehearsal/production schedule for a performance of dance works. C. Work with other technical and production staff to coordinate details for the presentation of a dance performance.

Dance: Learning Standard 5. Critical Response. Students will describe and analyze their own dances and the dances of others using appropriate vocabulary; and interpret the meanings of works citing structural elements and expressive qualities to justify their interpretations.

Gradespan	Learning Standard Components
PreK-4	A. Explore, discover, and realize multiple solutions to a given movement problem, choose one of these solutions, and discuss reasons for that choice. B. Observe two dances and discuss how they are similar and different, considering use of space, timing and rhythms, gestures and body language, props, costumes, etc. C. Share constructive and supportive comments within a group about their responses to the dances.
Grades 5-8	A. Use appropriate dance terminology to describe and analyze the strengths and weaknesses of one's own work. B. Give, accept, and use constructive criticism that identifies specific steps needed to revise and refine one's own work. C. Identify and discuss artistic challenges and successful outcomesencountered during the creative and rehearsal processes. D. Identify aesthetic criteria for evaluating dance, such as skill of performers, originality of movement, visual and/or emotional impact, variety, contrast, and appropriateness of accompaniment.
Grades 9-12 Basic Study	A. Create a dance and revise it over time, articulating reasons for artistic decisions and analyzing the success or failure of those decisions. B. Analyze dance for its content, originality, its success in communicating the choreographer's intentions, and the success of the dancers in performing the dance. C. Establish a set of aesthetic criteria and apply it in evaluating their own work and that of others. D. Formulate and answer their own aesthetic questions such as "What gives a particular dance its identity?" or "How much can one change a dance until it becomes another dance?"
Grades 9-12 Extended Study	A. Analyze the style of a choreographer, create a dance in that style, & compare and contrast that style with that of other choreographers, past and present. B. Make comparisons of the nature and principles of dance to other art forms. C. Analyze issues of gender, ethnicity, social/economic class, age, and physical conditions in relation to dance.

Key Terms in Dance

abstraction in dance - altering source materials by modifying, distorting, rearranging, and/or refining, to create a dance

agility - the ability to move in a quick and easy fashion

articulation of body parts - the distinct movements of one or more parts of the body as the rest of the body serves as support.

artistic expression - high quality of conception and execution in expression

balance - the maintenance of stable equilibrium without outside help

ballet - theatrical dance form which evolved from court spectacle during the Renaissance. Louis XIV of France, sometimes considered to be the first ballet dancer, founded the Royal Academy of Dance in 1661; since that time, the vocabulary of classical ballet has been in French. Though classical ballet has evolved and changed somewhat as it has been adopted by many of the countries of the world, it is characterized by classical positions, turnout of the legs to enable a greater range of movement, and, for women (and, on rare occasions, men), dancing on the toes (sur les pointes).

body alignment - The relationship of the skeleton to the line of gravity and the base of support.

choreography - the art of making dances

clarity - clear execution of a movement task

climax - the "high point" - the point of culmination in a dance

choreographic principles - factors to be considered in the attainment of an aesthetically satisfying dance composition

contrast - the introduction of a theme or pattern different in nature from the original, yet related to it, which, by means of its very opposition, highlights the former to result in a new strength of meaning. (Hayes, 14)

counterbalance - any weight that acts to balance another weight; in dance, any limb moving in one direction must be given a counterweight

countertension - a state of two opposing pulls as, for instance, in the body, the dominant up/down tension of vertical standing (Bartenieff, 103)

ensemble - a group of dancers who perform together

entrances, exits - the places in of entry and exit for each dancer in a dance; refers to the physical space of the performing area and to the sequence of the dance itself.

fall and recovery - refers to the struggle against gravity resulting in fall, recovery, and suspension, one of the principles of the dance technique developed by Doris Humphrey.

flexibility - range of motion determined by a person's particular skeletal structure and muscular elasticity

force - power made operative against resistance; in dance, four different types of resistance can be identified: the pull of gravity to be overcome; kinetic force to move the body in space; static force within the body; external resistance to be overcome. Each four can be dynamically handled with what Rudolph von Laban identified as the "weight" factor--with increasing pressure (strongly) or decreasing pressure (lightly). (adapted from Valerie Preston-Dunlop, 1980)

form - The overall structural organization of a dance or music composition (e.g.,AB, ABA, call and response, rondo, theme and variation)and the interrelationships of movements within the overall structure.

gesture - the movement of a body part or combination of parts, with the emphasis on the expressive aspects of the move.

jazz dance - inspired by the music of jazz, a dance style that evolved in the United States. Jazz dance has synthesized Afro-Caribbean dance forms into a new form. Jazz dance has had a profound influence on other forms of dance, both theatrical and social; its use of rhythms, the suppleness and flexibility of the body, the juxtaposition of detachment and intensity can be seen from breakdancing to Balanchine's ballets. (adapted from Brenda Gottschild, 1995).

locomotor and non-locomotor movements - locomotor implies movement in space and includes walking, running, skipping, hopping, galloping, sliding, leaping; non-locomotor implies movement in place and includes twisting, balancing, and extending.

mirror imaging - a "follow the leader" exercise in which one person initiates movement and the other (or others) attempts to imitate the leader simultaneously and exactly.

modern dance - a dance style that began to develop during the late 19th century as pioneers such as Isadora Duncan, Ruth St. Denis, Ted Shawn in America, and Rudolph von Laban in Europe, began to search for a freedom of expression in dance that classical ballet would not allow. Louis Horst writes, "The pioneers in modern dance and their successors recaptured . . . an intimacy with the muscle tensions of daily movements . . . an inner sensitivity to every one of the body's parts, to the power of its whole, and to the space in which it carves designs. The great quest was to find ways to attain this sensitivity and the manners in which to **discipline it for communication**." (Horst, 1987) Early figures in this quest were Martha Graham, Doris Humphrey, and Hanya Holm; there have been many since and modern dance continues to evolve.

neuromuscular coordination - the neuromuscular system is the unit of the body which determines organized movement; neuromuscular coordination is the efficient and appropriate response of muscle groups in the execution of an action or task.

pantomime - a genre of theatrical performance invented in Rome in the reign of Augustus; pantomime is acting that consists mostly of gesture in silence.

positive body image - body image is the perception of one's body and may have no relation to what others see. A positive body image is an acceptance of one's body as it is with a recognition of the possibilities of its capabilities and limitations.

repetition - repeating a movement theme, or a portion of it, a number of times for emphasis.

rondo - one principal theme, repeated at intervals and with contrasting episodes between the repetitions.

shape - the positioning of the body in space: curved, straight, angular, twisted, symmetrical, asymmetrical.

social dances - dances for enjoyment, courtship and to celebrate social occasions. Social dance, which is sensitive to social trends, includes such dances as the quadrille, the minuet, the lindy, macarena, and hip hop.

space - the medium in which movement takes place.

strength - the ability to exert tension against resistance. It is primarily a neurological phenomenon, requiring the firing of more motor units which contribute to the performance of a given motor task. If dancers wish to build strength at all the joint angles, they should do strength exercises which require movement through the full range of motion. (from Fitt, 1996, p. 392))

stylistic nuance - the subtle or slight movements which identify the distinct characteristics of a particular performer, the dances of a particular choreographer, or period.

tempo - the rate of pulses or beats in music; the relative speed at which a dance phrase or composition is to be performed; pace.

unison - dance movement takes place at the same time in a group.

Dance: Sample Grade 6 Learning Scenario

Afunga, Charleston, Pavanne

Strands	Dance Learning Standard 3, Arts in Context: History and Criticism Strand, Learning Standards 23, 21, and 25
Sample Assessment Criteria	Students could be assessed on • their ability to perform dances confidently, communicating the artistic intention of the choreographer and the style of the dance (Dance, Learning Standard 3, grades 5-8, D) • their ability to identify American styles and genres of dance, describe their sources, trace their evolution, and cite well- known artists associated with these styles their ability to identify and describe characteristic features of genres and styles from a variety of western and world cultures and cite well-known artists associated with these styles (Arts In Context, Learning Standard 23, grades 5-8, A, B) • their ability to describe how artistic production can shape and be influenced by the aesthetic preferences of a society (Arts In Context, Learning Standard 21, grades 5-8, A, B) • their ability to frame questions about aspect of the arts from an historical period or another culture, locate resources, and conduct and report on that research • their ability to describe the kinds of evidence that are considered secondary source documents in the arts and explain why they are useful in research. (Arts in Context, Learning Standard 25, grades 5-8, A, B, C)
Activity Summary	Sixth graders learn to perform folk and social dances from around the world. For instance, they learn and perform Afunga, a Nigerian welcome dance, the Charleston, a dance once popular in the United States, and pre-ballet historical European dances such as the Pavanne. They discuss the similarities and differences of the dances and work in groups to research how the dances developed in their particular times and places.

Dance: Sample Grade 11-12 Basic Study Learning Scenario
Twyla Tharp:
A Critical Review

Strands	Dance Learning Standard 5, English/Language Arts, Composition Strand, Learning Standard 23.
Sample Assessment Criteria	Students could be assessed on • their ability to analyze dance for its content, originality, its success in communicating the choreographer's intentions, and the success of the dancers in performing the dance their ability establish a set of aesthetic criteria and apply it in evaluating the work of others their ability to formulate and answer their own aesthetic questions such as "What give a particular dance its identity? or "How much can one change a dance until it becomes another dance?"(Dance, Learning Standard 5, grades 9-12 Basic Study B, C, D) • their ability to use their own questions, notes, summaries, and outlines to integrate learning across academic disciplines (English/Language Arts, Learning Standard 23, grades 11-12)
Activity Summary	Prior to attending a live performance, students view tapes of Twyla Tharp's dances and listen to interviews in which she discusses her work. After attending a live performance students write or present oral reviews that evaluate the live performance in the context of their knowledge of choreography and movement and their knowledge of Tharp's career.

Dance: Sample Grade 9-12 Extended Study Learning Scenario
Choreography Technology

Strands	Dance Learning Standard 2.
Sample Assessment Criteria	Students could be assessed on • their ability to explore choreographing dances using specialized dance software and other technologies (Dance, Learning Standard 2, grades 9-12 Extended Study, C)
Activity Summary	Students experiment with dance in cyberspace by using computer software that allows them to create movement phrases and sequences electronically, and display them as abstracted animated figures. They choreograph a study in symmetry and asymmetry for two figures, and learn how choreographer Merce Cunningham has used similar technologies in his work. Viewing the results of their experimental work, they discuss the advantages and disadvantages of using software to strengthen their choreographic skills

MUSIC

Music is a unifying force in civilizations throughout the world. Music gives order to sounds and silence, and communicates through melody, harmony, rhythm, and movement. Music education trains the student to use the human voice and a variety of instruments in individual and ensemble performances. Music includes forms such as folk, popular, band, and orchestral music, gospel music and oratorio, jazz, opera, and musical theatre.

The Learning Standards for Music are:

6. Singing. Students will sing, alone and with others, a varied repertoire of music.
7. Reading and Notation. Students will read music written in standard notation.
8. Playing Instruments. Students will play instruments, alone and with others, to perform a varied repertoire of music.
9. Improvisation and Composition. Students will improvise, compose, and arrange music.
10. Critical Response. Students will describe and analyze their own music and the music of others using appropriate vocabulary and interpret the meanings of works citing structural elements and expressive qualities to justify their interpretations.

Music: Learning Standard 6. Singing. Students will sing, alone and with others, a varied repertoire of music.

Gradespan	Learning Standard Components
PreK-4	A. Sing independently maintaining: • Accurate intonation • Steady tempo • Rhythmic accuracy • Appropriately-produced sound (timbre) • Clear diction • Correct posture B. Sing expressively with appropriate: • Dynamics • Phrasing • Interpretation C. Sing from memory a variety of songs representing genres and styles from diverse cultures and historical periods. D. Sing ostinatos, partner songs, rounds and simple 2-part songs, with and without accompaniment. E. Sing in groups, blending vocal timbres, matching dynamic levels, and responding to the cues of a conductor
Grades 5-8	A. Sing independently with: • Increased accuracy • Expanded breath control • Extended vocal range B. Sing with expression and technical accuracy a repertoire of vocal literature with a level of difficulty of 2, on a scale of 1 to 6 (level 3 for choral ensemble), including some songs performed by memory. C. Sing music representing diverse genres & cultures, with expression appropriate for work being performed& using variety of languages. D. Sing music written in two and three parts (up to four parts in choral ensemble), with and without accompaniment.
Grades 9-12 Basic Study	A. Sing with expression and technical accuracy a large repertoire of vocal literature representing various genres, style, cultures, and historical periods, with a difficulty of 4, on a scale of 1 to 6, including works performed by memory. B. Sing music written in four parts, with and without accompaniment. C. Demonstrate well-developed ensemble skills.
Grades 9-12 Extended Study	A. Sing with expression & technical accuracy a large & varied repertoire of vocal literature representing various genres, styles, cultures and historical periods, with a level of difficulty of 5, on a scale of 1 to 6, including works performed by memory. B. Sing music written in more than four parts. C. Sing in small ensembles with one student on a part.

Music: Learning Standard 7. Reading and Notation. Students will read music written in standard notation.

Gradespan	Learning Standard Components
PreK-4	A. Demonstrate and respond to: • The beat • Division of the beat • Meter (2/4, 3/4, 4/4,) • Rhythmic notation, including half, quarter, eighth and sixteenth notes and rests. B. Use a system (syllables, numbers, or letters) to read and sing at sight simple pitch notation in the treble clef. C. Identify symbols and traditional terms referring to dynamics, tempo, & articulation & interpret them correctly when performing. D. Use standard symbols to notate meter, rhythm, pitch, and dynamics in simple patterns performed by the teacher.
Grades 5-8	A. Read whole, half, quarter, eighth, sixteenth, and dotted notes and rests in 2/4, 3/4, 4/4, 6/8, 3/8, 9/8, and alla breve meter signatures B. Read and sing at sight simple melodies and intervals in both the treble and bass clefs. C. Identify, define, and use standard notation symbols for pitch, rhythm,dynamics, tempo, articulation, and expression. D. Use standard notation to record ones' own musical ideas and those of others. E. (Choral/instrumental ensemble or class): sight-read, accurately and expressively, music with a difficulty level of 2 on a scale of 1 to 6.
Grades 9-12 Basic Study	A. Demonstrate the ability to read an instrumental or vocal score of up to four staves by describing how the elements of music are used. • Read and sing at sight: • Moderately difficult melodies • All intervals and their inversions from unison through an octave • Triads and their inversions in arpeggiated form B. (Choral/instrumental ensemble or class) Sight-read, accurately and expressively, music with a level of difficulty of 3, on scale of 1 to 6
Grades 9-12 Extended Study	A. Demonstrate the ability to read a full instrumental of vocal score by describing how the elements or music are used and explaining all transpositions and clefs. B. Read and sing at sight: • Difficult melodies • All intervals • Seventh chords and their inversions in arpeggiated form C. (Choral/instrumental ensemble or class) Sight-read, accurately and expressively, music with a level of difficulty of 4, on a scale of 1 to 6.

Music: Learning Standard 8. Playing Instruments. Students will play instruments, alone and with others, to perform a varied repertoire of music.

Gradespan	Learning Standard Components
PreK-4	A. Play independently with: • Accurate intonation • Steady tempo • Rhythmic Accuracy • Appropriate technique • Correct posture B. Play expressively with appropriate: • Dynamics • Phrasing and articulation • Interpretation C. Play from memory and written notation a varied repertoire representing genres and styles from diverse cultures and historical periods. D. Echo and perform easy rhythmic, melodic, and chordal patterns accurately and independently on rhythmic, melodic, and harmonic classroom instruments. E. Perform in groups, blending instrumental timbres, matching dynamic levels, and responding to the cues of a conductor. F. Perform independent instrumental parts while other students sing or play contrasting parts.
Grades 5-8	A. Perform on at least one instrument accurately and independently, alone and in small and large ensembles, with appropriate: • Posture • Playing position • Technique B. Perform with expression and technical accuracy on at least one string, wind, percussion, or classroom instrument a repertoire of instrumental literature with a level of difficulty of 2, on a scale of 1 to 6 (level 3 for instrumental ensemble). C. Perform music representing diverse historical periods, genres and cultures, with expression appropriate for the work being performed. D. Play by ear simple melodies on a melodic instrument and simple accompaniments on a harmonic instrument.
Grades 9-12 Basic Study	A. Perform with expression and technical accuracy a large repertoire ofsolo and ensemble literature representing various genres, styles, cultural and historical periods, with a level of difficulty of 4, on a scale of 1 to 6. B. Perform an appropriate part in an ensemble, demonstrating well-developed ensemble skills. C. Perform in small ensembles with one student on a part.

Grades 9-12 Extended Study	A.	Perform with expression and technical accuracy a large repertoire of solo and ensemble literature representing various genres, styles, cultural and historical periods, with a level of difficulty of 5, on a scale of 1 to 6.

Music: Learning Standard 9. Improvisation and Composition. Students will improvise, compose, and arrange music.

Gradespan	Learning Standard Components
PreK-4	A. Improvise "answers" in the same style to given rhythmic & melodicphrases. B. Improvise and compose simple rhythmic and melodic ostinato accompaniments C. Improvise and compose simple rhythmic variations and simple melodic embellishments on familiar melodies D. Improvise and compose short vocal and instrumental melodies, using a variety of sound sources, including: • Traditional sounds • Nontraditional sounds available in the classroom • Body sounds • Sounds produced by electronic means E. Create and arrange short songs and instrumental pieces within teacher-specified guidelines.
Grades 5-8	A. Improvise and compose simple harmonic accompaniments. B. Improvise melodic embellishments and simple rhythmic and melodic variations on given pentatonic melodies and melodies in major keys. C. Improvise short melodies, unaccompanied and over given rhythmic accompaniments, each in a consistent style, meter, and tonality. D. Compose and arrange short pieces for voices or instruments within teacher- specified guidelines, using the elements of music to achieve: • Unity and variety • Tension and release • Balance E. Use a variety of traditional and nontraditional sound sources and electronic media when composing and arranging.
Grades 9-12 Basic Study	A. Improvise stylistically appropriate harmonizing parts B. Improvise rhythmic and melodic variations on given melodies in pentatonic, major and minor tonalities. C. Improvise original melodies over given chord progressions consistent in style, meter, and tonality. D. Compose music in several distinct styles using the elements of music for expressive effect. E. Compose and arrange music for voices and various acoustic and electronic instruments, demonstrating knowledge of the ranges and traditional usages of sound sources.

Grades 9-12 Extended Study	A. Improvise stylistically appropriate harmonizing parts in a variety of styles. B .Improvise rhythmic and melodic variations on given melodies in pentatonic, major, minor and modal tonalities. C. Improvise original melodies in a variety of styles, over given chord progressions consistent in style, meter, and tonality. D. Compose and arrange music, demonstrating imagination andtechnical skill in applying the principles of composition. E. Demonstrate an understanding of choral and instrumental scoring in composition.

Music: Learning Standard 10. Critical Response. Students will describe and analyze their own music and the music of others using appropriate vocabulary and interpret the meanings of works citing structural elements and expressive qualities to justify their interpretations.

Gradespan	Learning Standard Components
PreK-4	A. Perceive, describe and respond to basic elements of music, including beat, tempo, rhythm, meter, pitch, melody, texture, dynamics, harmony and form. B. Listen to and describe aural examples of music of various styles, genres, cultural and historical periods, identifying: • Expressive qualities • Instrumentation • Cultural and/or geographic context C. Use appropriate terminology in describing music, music notation,music instruments and voices, and music performances. D. Identify the sounds of a variety of instruments, including many orchestra and band instruments, and instruments from various cultures, as well as children's voices and male and female adult voices. E. Respond through purposeful movement to selected prominent music characteristics or to specific music occurrences while singing or listening to music. F. Describe and demonstrate audience skills of listening attentively andresponding appropriately in classroom, rehearsal and performance settings.
Grades 5-8	A. Analyze the uses of elements in aural examples representing diverse genres and cultures. B. Describe specific music occurrences in a given aural example, using appropriate terminology. C. Demonstrate knowledge of the basic principles of meter, rhythm, tonality, intervals, chords, and harmonic progressions in their analyses of music. D. Interpret more complex music through movement. E. Listen to formal and informal performances with attention, showing understanding of the protocols of audience behavior appropriate to the style of the performance.
Grades 9-12 Basic Study	A. Demonstrate an understanding of how musical elements interact to create expressiveness in music. B. Demonstrate knowledge of the technical vocabulary of music. C. Listen to performances of extended length and complexity with proper attention and audience protocol.

Grades 9-12 Extended Study	A. Analyze and describe uses of the elements of music in a given work that make it unique, interesting, and expressive. B. Demonstrate the ability to perceive, remember and describe in detail significant occurrences in a given aural example. C. Compare and contrast ways in which compositional devices and techniques are used in two or more examples of the same piece, genre or style.

Key Terms in Music

accompaniment - a part performed with the main part for richer effect.

articulation - In performance, the characteristics of attack and decay of tones and the manner and extent to which tones in sequence are connected or disconnected.

beat - the unit of rhythm. Rhythmic pulse felt in most music.

cadence - A group of chords or notes at the end of a phrase or piece that gives a feeling of pausing or finishing.

chord - a combination of three or more tones sounding in a harmony.

clef, bass and treble - a symbol written at the beginning of a musical staff to indicate the pitch of the notes.

compose - to create original music by organizing sound, usually written down for others to perform.

consonance - Two or more sounds that are perceived to have stability. In harmony, consonant intervals are those that are treated as stable and do not require resolution to another set of intervals.

dissonance - An interval or a chord that sounds unstable and pulls toward a consonance (an inactive, or "restful," combination of sounds).

dynamics - the effect of varying degrees of loudness and softness in the performance of music.

elements of music - Pitch, rhythm, harmony, dynamics, phrasing, style, and interpretation and appropriate variations in dynamics and tempo.

form - The overall structural organization of a music composition (e.g., AB, ABA, call and response, rondo, theme and variation, sonata-allegro) and the interrelationships of music events within the overall structure.

harmony - the simultaneous sounding of two or more tones; structure in terms of treatment of chords.

homophonic Texture - A melodic line supported by a harmonic accompaniment that has a similar rhythm to the melody.

improvise - to compose, or simultaneously compose and perform.

interval - the difference in pitch between two notes.

level of difficulty - For purposes of these standards, music is classified into six levels of difficulty:

- **Level 1** - Very easy, Easy keys, meters, and rhythms; limited ranges.
- **Level 2** - Easy. May include changes of tempo, key, and meter; modest ranges.
- **Level 3** - Moderately easy. Contains moderate technical demands, expanded ranges, and varied interpretive requirements.
- **Level 4** - Moderately difficult. Requires well-developed technical skills, attention to phrasing and interpretation, and ability to perform various meters and rhythms in a variety of keys.
- **Level 5** - Difficult. Requires advanced technical and interpretive skills; contains key signatures with numerous sharps or flats, usual meters, complex rhythms, subtle dynamic requirements.
- **Level 6** - Very difficult. Suitable for musically mature students of exceptional competence.

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major, major tonality - Tonally, a key that is based on a major scale-a scale that contains this step pattern: whole, whole, half, whole, whole,whole, half, or using the solfa syllables of do re mi fa so la ti do.

melody - rhythmic arrangement on tones in sequence to express a musical idea.

meter - the basic pattern of beats in successive measures, usually expressed in time signature.

minor, minor scales - Tonally, a key that is based on a minor scale-a scale that contains this step pattern; whole, half, whole, whole, half, whole, whole, or using the solfa tones of la, ti do re mi fa so la. This is known as the natural minor or aeolian mode.

mode - Types of seven-note scale systems, originally formulated ca. 1000 or classifying different forms of Gregorian chant. The nomenclature originates from ancient Greece. Most of these modal scales are found in all genres of music, including folk music, jazz, classical, and popular.

monophonic texture - music having a single melody without accompaniment.

notation - system by which music is written.

polyphonic texture - Two or more independent melody lines sounding together

phrase - A melodic idea that acts as a complete thought, something like a sentence, consisting of two or more motives.

register - The pitch (highness or lowness of a tone) location of a group of tones. If the group of tones are all high sounds, they are in a high register. If the group of tones are all low sounds, they are in a low register.

rhythm - treatment of time in music.

scale - An arrangement of pitches from lower to higher according to a specific pattern of intervals or steps.

tempo - The speed of the beat in music.

tonality - The harmonic relationship of tones with respect to a definite center or point of rest; fundamental to much of Western music from c. 1600 onward.

Music: Sample Grades PreK-4 Learning Scenario
Sing alone and with others

Strands	Music: Learning Standard 6.
Sample Assessment Criteria	Students could be assessed on singing independently maintaining: accurate intonation steady tempo rhythmic accuracy appropriately-produced sound (timbre) clear diction correct posture (Music, Learning Standard 6, PreK-4, A) Singing expressively with appropriate: dynamics phrasing interpretation (Music, Learning Standard 6, PreK-4, B) Sing from memory a variety of songs representing genres and styles fromdiverse cultures and historical periods. (Music, Learning Standard 6, PreK-4, C)
Activity Summary	It is important that young students learn to sing songs that are within their vocal range. Students in Kindergarten to second grade memorize and initially chant nursery rhymes and sing folk songs and singing games within the octave of middle C to C1. In third and fourth grade, students gradually expand their range to F1. Through emphasis of tone matching activities, regular singing, and use of a light, clear vocal production, every child learns how to sing well. As students memorize and learn to sing ballads, they learn how to express the richness of the text using dynamics, articulation and phrasing. They also learn and sing songs from ethnic, jazz, and classic traditions that the teacher has chosen to complement their study of history and social science.

Visual Arts: Sample Grades 5-8 Learning Scenario
Public Sculpture

Strands	Visual Arts: Learning Standard 19 The Arts in Context: History and Criticism - Learning Standard 21
Sample Assessment Criteria	Students could be assessed on: • their ability to produce work that shows and understanding of the concept of craftsmanship • their ability to describe preliminary concepts verbally; to visualize concepts in clear schematic layouts; and to organize and complete projects • their ability to articulate criteria for artistic work, assess and reflect on work orally and in writing, and revise work based on criteria developed in the classroom • their ability to create and prepare work for group or individual public exhibitions. (Visual Arts, Learning Standard 19, grades 5-8, A, B, C, G) • their ability to analyze specific works and explain how they reflect cultural beliefs, religions, events such as war or conflict, economics, politics, or government. (The Arts in Context: History and Criticism Learning Standard 21, grades 5-8, A)
Activity Summary	In preparation for working with an artist to design a sculpture for their school, seventh graders study public sculpture. They view sculptures in places such as the Boston Public Garden, the subway, or city and town squares, and visit outdoor sculpture installations such as those at the DeCordova Museum in Lincoln, the Worcester Art Museum, or at Chesterwood near Stockbridge, the house museum of Daniel Chester French, the sculptor of the Lincoln Memorial in Washington. With their teacher and museum educators the children learn about the history of public sculpture and its several purposes, such as serving as a memorial, patriotic symbol, decoration, and/or expression of the artist's ideas. After they have done their research, and also talked with sculptors about the financial and technical resources needed for making and installing large-scale sculpture, they make sketches and scale models of sculptures. They decide on three that they believe would be the most appropriate for the school site, and make a presentation to the school council and faculty explaining the kind of sculpture they recommend, and why it would be a worthy addition to the school environment.

Music: Sample Grade 9-12 Basic Study Learning Scenario
Playing in Ensembles

Strands	Music: Learning Standard 8.
Sample Assessment Criteria	Students could be assessed on: • their ability to perform with expression and technical accuracy, a large repertoire of solo and ensemble literature representing various genres, styles, cultural and historical periods, with a level of difficulty of 4 on a scale of 1 to 6 • their ability to perform an appropriate part in an ensemble, demonstrating well-developed ensemble skills • their ability to perform in small ensemble with one student on a part (Music, Learning Standard 8, grades 9-12 Basic Study A, B, C)
Activity Summary	Members of a high school band develop a repertoire of classical, jazz, popular, folk, and contemporary works. Under the direction of their teacher/conductor and advanced musicians, players practice individually and in small instrumental groups, and rehearse in a large group. rehearsals, the conductor elicits individual and group feedback about how to improve the level of accuracy and the quality of expression. Student instrumental players are assessed according to their ability to read and play music accurately and expressively, their ability to improve their playing through rehearsal and reflection, and their ability to play as a member of an ensemble.

Music: Sample Grade 9-12 Extended Study Learning Scenario
Reading, Singing, and Conducting

Strands	Music: Learning Standard 7.
Sample Assessment Criteria	Students could be assessed on: • their ability to read a full instrumental of vocal score by describing how the elements or music are used and explaining all transpositions and clefs • their ability to read and sing at sight: difficult melodies, all intervals, seventh chords and their inversions in arpeggiated form (Music, Learning Standard 7, grades 9-12 Extended Study A, B)
Activity Summary	Students at this level assume responsibility for choosing and studying the score of a composition, rehearsing an ensemble of peers, and eventually conducting the piece in live performance.

THEATRE

Theatre is an art form concerned with the representation of people in time and space, their actions and the consequences of their actions. Theatre education expands the ability to understand others and communicate through language and action, and provides a unique opportunity for integrating the arts, linking dance, music, and visual arts elements in performance and production. Theatre includes acting, improvisation, storytelling, mime, playmaking and playwriting, directing, management, design and technical theatre, and related arts such as puppetry, film, and video.

Learning Standards for Theatre are:

11. **Acting**. Students will develop acting skills to portray characters who interact in improvised and scripted scenes.
12. **Reading and Writing Scripts**. Students will read, analyze, and write dramatic material.
13. **Directing.** Students will rehearse and stage dramatic works.
14. **Technical Theatre**. Students will demonstrate skills in using the basic tools, media, and techniques involved in theatrical production.
15. **Critical Response**. Students will describe and analyze their own theatrical work and the work of others using appropriate vocabulary; and interpret the meanings of theatrical works citing structural elements and expressive qualities to justify their interpretations.

Theatre: Learning Standard 11. Acting. Students will develop acting skills to portray characters that interact in improvised and scripted scenes.

Gradespan	Learning Standard Components
PreK-4	A. Pretend to be someone else, creating a character based on scripted material or through improvisation, using props, costumes, and imagery. B. Create characters through physical movement, gesture, sound and/or speech, and facial expression. C. Imagine and clearly describe characters, their relationships, and environments. D. Memorize lines, listen, observe, and respond in character to other actors.
Grades 5-8	A. Create and sustain a believable character throughout a scripted or improvised scene. B. Make choices on the selection and use of props and costumes to support character dimensions and explain the choices. C. Use physical acting skills such as body alignment, isolation and control of body parts, and rhythms to develop characterization. D. Use vocal acting skills such as breath control, memorization, diction, projection, inflection, rhythm, and pace to develop characterizations. E. Motivate character behavior by using recall of emotional experience as well as observation of the external world. F. Describe and analyze, in written and oral form, characters' wants, needs, and personality characteristics. G. In rehearsal and performance perform as a productive and responsible member of an acting ensemble (i.e., personal responsibility and commitment to a collaborative process).
Grades 9-12 Basic Study	A. Create complex and believable characters through the integration of physical, vocal, and emotional choices. B. Demonstrate an understanding of a dramatic work by developing a character analysis. C. Perform in a variety of scenes and/or plays for invited audiences.
Grades 9-12 Extended Study	A. Apply appropriate acting techniques and styles in performances ofplays from a variety of dramatic genres and historical periods. B. Demonstrate a high level of consistency and reliability in portraying characters on stage in formal dramatic productions.

Theatre: Learning Standard 12. Reading and writing scripts. Students will read, analyze, and write dramatic material.

Gradespan	Learning Standard Components
PreK-4	A. Identify what drama is and how it happens. B. Read plays and identify characters, setting, and action. C. Create a scene or play with a beginning, middle, and end based on an original idea, a story, or other forms of literature (fiction, nonfiction, poetry). D. Plan, improvise, and write or record simple dramas that include the "five w's": who, what, where, when, why.
Grades 5-8	A. Identify literary characteristics of the dramatic script, including elements of dramatic structure, conventions, and format used in uniting material for the stage; identify forms such as comedy and tragedy. B. Read plays from a variety of cultures ands historical periods & identify the characters, setting, plot, theme, and conflict. C. Improvise characters, dialogue, and actions which focus on the development and resolution of dramatic conflicts. D. Drawing on personal experience or research, write a monologue for an invented, literary, or historical character. E. Using the correct form and structure, write a series of dramatic scenes
Grades 9-12 Basic Study	A. Read plays from a variety of genres and styles; compare and contrast the structure of plays to the structures of other forms of literature. B. Demonstrate an understanding of the playwright as a collaborating artists who works with the director, actors, designers, and technicians. C. Using the correct form and structure, collaboratively write an original script or a dramatic adaptation of a literary work.
Grades 9-12 Extended Study	A. Using the correct form and structure, write independently a one-act play that includes believable dialogue, and fully developed characters.

Theatre: Learning Standard 13. Directing. Students will rehearse and stage dramatic works.

Gradespan	Learning Standard Components
PreK-4	A. In creating and rehearsing informal classroom dramatizations, make decisions about the visual configuration of the acting space (i.e., actors' exits, entrances, placement of set pieces, and the location of the audience).
Grades 5-8	A. Read plays from a variety of cultures and historical periods, describe their themes, interpret their characters' intentions and motivations, and determine their staging requirements. B. Recognize and describe the distinct roles and responsibilities of the director, actors, stage manager, set and costume designers, and others involved in presenting a theatrical performance. C. Identify and use appropriate vocabulary to describe kinds of stage spaces (i.e., proscenium, thrust, arena), areas of the stage (i.e., upstage, downstage, stage right, stage left) and basic blocking techniques. D. Demonstrate an understanding of the purpose of the rehearsal process as a means of refining and revising work leading to a finished performance. E. Rehearse and perform a variety of dramatic works for peers or invited guests.
Grades 9-12 Basic Study	A. Select a scene from original or scripted material, conduct research on the historical period, genre, playwright and other relevant information, determine casting, staging and technical requirements, and articulate the rationale for all artistic choice B. Stage informal presentations for a variety of audiences.
Grades 9-12 Extended Study	A. Direct a one act play for presentation, and: • create a director's concept for the interpretation of the dramatic work. • create a plan for the audition/casting process. • create and implement a complete rehearsal/production schedule. • create a director's prompt book to record blocking and other notations. • work with other technical and production staff to coordinate all production details.

Theatre: Learning Standard 14. Technical Theatre. Students will demonstrate skills in using the basic tools, media, and techniques involved in theatrical production.

Gradespan	Learning Standard Components
PreK-4	A. Select and organize available materials that suggest scenery, props, costumes, sound and lighting. B. Arrange the playing space to create an environment that communicates time and locale.
Grades 5-8	A. Recognize and understand the roles and responsibilities of production management, design staff, and technical crew in creating and producing a theatrical performance. B. Read and analyze a play for its technical requirements and describe how a unified theatrical effect would be achieved through scenery, props, lighting, costume, and make-up. C. Draw or make models of sets & costumes for a dramatic work & explain choices in using visual elements (line, shape, texture, color, space), & visual principles (rhythm, balance emphasis, proportion, unity). D. Create a sound environment, composed, live, or recorded, for a dramatic work and explain the use of aural elements in dramatic work E. Demonstrate an understanding of the relationships among scenery, props, lighting, sound, costume and make-up in creating a unified theatrical effect for a dramatic work. F. Describe the characteristics of theatre technology & equipment based on their experiences visiting a high school theatre or professional theatre G. Select a play from a particular historical period, genre or style and conduct research using books, periodicals, reference materials, museum collections, and the Internet to find appropriate examples of hairstyles, furnishings, and decorative accessories, and clothing, etc. H. Show appropriate respect for the safety and maintenance of the work space and tools.
Grades 9-12 Basic Study	A. Demonstrate knowledge of safety procedures and practices in the theatre environment. B. Participate as a member of a technical crew or a management team for a main stage production. C. Demonstrate an understanding of the interrelationship between the technical aspects of production and the onstage performers.

Grades 9-12 Extended Study	A. Demonstrate knowledge of safety procedures and practices in the use of theatre equipment, tools, and raw materials. B. Lead a technical crew in a main stage production. C. Create and implement a major design element for a main stage production (scenics, lighting, sound, costume, and /or makeup). D. Assume responsibility for the coordination of all aspects of a production by stage managing a theatrical event.

Theatre: Learning Standard 15. Critical Response. Students will describe and analyze their own theatrical work and the work of others using appropriate vocabulary; and interpret the meanings of theatrical works citing structural elements and expressive qualities to justify their interpretations.

Gradespan	Learning Standard Components
PreK-4	A. Listen, observe, and describe what occurs in classroom dramatizations. B. Articulate emotional responses to dramatic occurrences. C. Explain strengths & weakness of their own work (grades 3 & 4 ONLY). D. Share comments constructively and supportively within the group.
Grades 5-8	A. Use appropriate theatre terminology to describe and analyze the strengths and weaknesses of their own work. B. Give, accept, and use constructive criticism that identifies the specific steps needed to revise and refine their work. C. Set and articulate goals for their own work on a theatre project based on self, peer, and teacher evaluation. D. Identify and discuss artistic challenges and successful outcomes encountered during the creative and rehearsal process. E. Revise and refine their work based on feedback collected through a variety of assessment tools such as journals, rehearsal notes, video/audio tapes, and scoring rubrics. F. Identify specific steps using past and present critiques, needed to improve their own work.
Grades 9-12 Basic Study	A. Use group-generated criteria to assess their own work and the work of others. B. Demonstrate objectivity in assessing their personal abilities and creative endeavors. C. Demonstrate the ability to receive and act upon coaching, feedback, and constructive criticism. D. Devise specific methods for documenting and assessing their own artistic development throughout their participation in a theatre project.
Grades 9-12 Extended Study	A. Document and reflect on their own work created over several years to identify successful approaches that could be applied in the development future work. B. Research the ways in which other artists have used self-reflection to document and refine their work. C. Identify the influence of other artists on development of their own work.

Key Terms in Theatre

acting ensemble - The harmonious blending of the efforts of the many artists involved in a dramatic activity or theatrical production.

antagonist - The main opponent of the protagonist.

blocking (floor plan) - A way to organize the action onstage. A rehearsal device to clarify script, character, and stage picture by arranging floor patterns and performers' spatial relationship to each other and the set. Usually designated by the director. Performers follow blocking in performance.

body alignment - The relationship of the skeleton to the line of gravity and the base of support.

casting -The selection of actors or performers.

character - A person, animal, or entity in a story, scene, or play with specific distinguishing physical, mental, and attitudinal attributes.

characterization - The process of creating a believable "person" by exploring the physical, social, and psychological dimensions of a role.

character dimensions - Includes physical aspects (e.g. sex, age, external traits), social aspects (e.g., occupation, family), and psychological aspects (e.g. attitudes, motivation, values).

climax - The point from which the major conflict can go no further without bringing about resolution; the highest point of dramatic tension.

conflict - Tension between two or more characters or between action and ideas; the fundamental struggle that leads to crisis and climax of a scene or play.

crisis - A decisive moment or turning point in the dramatic action.

diction - Choice and use of words in speech or writing. The degree of clarity of enunciation; distinctness of speech.

dramatic elements - Six major elements of drama according to Aristotle: plot, character, theme, dialogue, music, and spectacle.

exposition - Information provided by dialogue rather than through dramatic action; necessary for an understanding of time, place, plot, character, and theme.

5 W's - Who refers to roles and characterizations. Where refers to setting, locale, environment, What refers to dramatic action. When refers to time of day, year. Why refers to motivation.

formal dramatic productions - Dramatic activity designed for presentation with the focus on final production and the audience reception.

genre - A method of categorizing play scripts. The major genres include, tragedy, comedy, melodrama, and farce.

gesture - An expressive movement that communicates.

imagery - Term for any expression, reference, or allusion that appeals to the senses, such as colors, sounds, odors, visual description. Also, the collective term for images or a pattern of images in a literary work.

improvisation - The spontaneous use of movement and speech to create a character or object in a particular situation. An intuitive and immediate response rather than behavior that is rehearsed.

inflection - An alteration in pitch or tone of the voice.

informal production - The exploration of all aspects of a dramatic work (such as visual, oral aural) in a setting where experimentation is emphasized -- similar to classroom dramatizations with classmates and teachers as the usual audience.

lighting - The illumination of the stage by means of artificial light.

makeup - Cosmetics used to change the appearance of the face and other exposed surfaces of the body in order to emphasize characteristics appropriate to a role.

performance - The imitation of life in front of at least one other person. In a broad sense, performance refers to the presentation of any kind of entertainment -from play to rock concert, from solo presentation to ensemble collaboration.

playmaking/playwriting - Playmaking is a term used to describe dramatic activities that lead to improvised drama with a beginning, middle, and employing the general form and some elements of theatre. Playwriting is the act of creating the plot, theme, characters, dialogue, spectacle, and structure of a play and organizing it into a playscript form. It involves the ability to imagine the entire production scene and to put it into written form so that others may interpret it for the stage.

playwright - One who writes plays; dramatist.

plot -The story as revealed through the action and dialogue of the characters. Plot structure usually includes a beginning, middle, and end with a problem, complications, and a solution.

props/properties - Objects used on stage such as furniture, utensils, ornaments, and personal possessions.

proscenium - A theatre in which the audience sits on one side, facing towards the stage. Usually the action is viewed through an opening or frame (the proscenium arch), which separates the acting area from the audience space.

protagonist - The principal character who carries the main thought of the play.

rehearsal - Repeated practice in preparation for a public performance

resolution - The final unfolding of the solution to the complications in the plot of a play.

rising action - Term used in discussion of a play structure to designate the complications of the plot leading to the crisis or turning point; normally, Acts II and II in five-act plays.

role - The characteristic and expected social behavior of an individual in a given position (e.g. mother, employer). Role portrayal is likely to be more predicable and one-dimensional than character portrayal.

scenes - The subdivision of an act in a play, identified by place and time.

script - The written dialogue, description, and directions provided by the playwright.

sound effects - Actual or simulated sounds used to create an aural atmosphere.

stage manager - The head of the production staff who, once the play opens, takes charge of the stage, the actors, and the crews.

tragedy - A term used to describe plays of an elevated and poetic style involving serious action with strong moral implications. The defeat of the protagonist, often a person of high rank, is brought about by an inability to overcome a character flaw or some event beyond human control, such as fate or the will of the Gods.

Theatre: Sample Grade 4 Learning Scenario
Shaping Characters with Language

Strands	Theatre, Learning Standards 11 and 12 - English Language Arts, Literature Strand, Learning Standard
Sample Assessment Criteria	Students could be assessed on: • their ability to portray someone else, creating a character based on scripted material or through improvisation using props, costumes, and imagery • their ability to create characters through physical movement, gesture, sound and /or speech, and facial expression • their ability to imagine and clearly describe characters, their relationships, and environments • their ability to memorize lines, listen, observe, and respond in character to other actors • their ability to apply knowledge of other disciplines in learning the arts (Theatre, Learning Standard 11, grades PreK-4, A, B, C, D) • their ability to identify what drama is and how it happens • their ability to create a scene or play with a beginning middle, and end based on an original idea, a story, or other forms of literature • their ability to plan, improvise, and write or record simple dramas that include the five w's: who, what, where, when, why (Theatre, Learning Standard 12 grades PreK-4, A, C, D) • their ability interpret the meaning of different selections of literary works and non-fiction, noting how different uses of language shape the reader's expectations of how to read and interpret texts (English Language Arts, Learning Standard 17, grades PreK-4)
Activity Summary	Students interpret the meaning of selected passages from C. S. Lewis' The Lion, The Witch, and the Wardrobe in order to create informal small group dramatic performances. After having read the whole book, students work in small groups to identify how the use of language might shape the audience's perceptions and interpretations. Each group then writes a script for a scene based on its selected passage, addressing the following elements of drama: • choices about characters, their relationships, and their environments; • choices about the use of language; • choices about conveying a sense of time and place using sets, costumes, props, and lighting Students plan, rehearse, and perform their scenes in the classroom.

Theatre: Sample Grade 9-12 Basic Study Learning Scenario
Shakespearean Characters

Strands	Theatre, Learning Standard 11, 13, 15. Visual Arts, Learning Standard 17
Sample Assessment Criteria	Students could be assessed on: • their ability to create complex and believable characters through theintegration of physical, vocal, and emotional choices (Theatre, Learning Standard 11, grades 9-12 Basic Study, A,) • their ability to conduct research on the historical period and genre of a play (Theatre, Learning Standard 13, grades 9-12 Basic Study, A) • their ability to receive and act upon coaching, feedback, and constructive criticism (Theatre, Learning Standard 15, grades 9-12 Basic Study, C) • their ability to create artwork that demonstrates the use of elements and principles of design and unifying factors within a composition (Visual Arts, Learning Standard 17, grades 9-12 Basic Study, B)
Activity Summary	After they have read Shakespeare's Romeo and Juliet, students use a variety of Internet and print resources to research the historical and social context of Shakespeare's time in preparation for designing a costume for one of the characters. They also research how professional theatrical costume designers often present preliminary sketches. Costumes are rendered in full color, with attention given to the way the forms, colors, and textures of the costume reflect the characters. While they are working on their costume designs,, students select and memorize 20-30 sequential lines that are central to understanding the character for whom they have designed the costume. Finally, each student presents and explains his or her choices for the costume design; this is a prelude to, and frames, the performance of their lines. After all students have presented and performed they revise and refine the artwork and their delivery of lines based on self evaluation, and feedback from their teacher and peers.

Theatre: Sample Grade 9-12 Extended Study Learning Scenario

Vietnam: A "Monumental" Script

Strands	Theatre Learning Standards 11, 12; 14 English Language Arts, Composition, Learning Standard 24, History/Social Science, History, Learning Standard 2.
Sample Assessment Criteria	Students could be assessed on: • their ability to use the correct form and structure to independently write a one-act play that includes believable dialogue, and fully developed characters (Theatre, Learning Standard 12, grades 9-12 Extended Study, A) • their ability to apply appropriate acting techniques and styles in performances of plays from a variety of dramatic genres and historical periods (Theatre, Learning Standard 11, grades 9-12 Extended Study, A) • their ability to assume responsibility for the coordination of all aspects of a production by stage managing a theatrical event (Theatre, Learning Standard 14, 9- 12 Extended Study, D) • their ability to formulate their own open-ended questions to explore a topic of interest, design and carry out their research, and evaluate the quality of each research paper in term of the adequacy of its questions, materials, approach, and documentation of sources (English Language Arts, Learning Standard 24, grades 11-12) • their ability to understand the use of historical events as warnings to us, and the dangers of regarding them as lessons to copy as we confront our own problems (History/Social Science, Learning Standard 2, grades 11-12)
Activity Summary	Students view the me morial sculptures for the Vietnam War, Korean War, and World War II in Washington, DC. After this visit, they engage in a discussion about war. "Why do people fight wars?" "Under what circumstances is war necessary?" What are the human costs of war?" What do soldiers think about before, during, or after a battle?" "How do they feel when the battle is over and they have survived?" Each student researches aspects of war prior to writing and performing an original play. Research can include interviews, photographs, literature, video and film, etc. Finally, students write, rehearse, and stage a performance their original one-act play. After the performance students reflect on their own work and respond to audience feedback. (adapted from Dan Nukala, "Tears at the Wall," Phi Delta Kappan, March 1990. 500-502.)

VISUAL ARTS

Visual arts education trains students to perceive and shape the visual, spatial, and aesthetic characteristics of the world around them. Visual arts include the traditional "fine arts" of drawing, painting, photography, printmaking, and sculpture; the design fields including industrial, ceramic, textile, furniture, and graphic design; and architecture, landscape design and urban, regional, and rural planning. Visual arts is a continuously evolving field that also explores the expressive potential of technologies such as film, holography, video, and other electronic forms of image-making.

The Learning Standards for the Visual Arts are:

16. **Methods and Materials**. Students will demonstrate knowledge of the methods andmaterials unique to the visual arts.
17. **Elements and Principles of Design**. Students will demonstrate knowledge of theelements and principles of design.
18. **Observation, Abstraction, Invention**. Students will demonstrate their powers of observation, abstraction, and invention by using a variety of media and materials.
19. **Processes of Artistry: Drafting, Revising, Exhibiting**. Students will demonstrate knowledge of the processes of creating their own artwork: drafts, critique, self- assessment, refinement, exhibition.
20. **Critical Response**. Students will describe and analyze their own work and the work of others using appropriate vocabulary and interpret the meanings of works citing structural elements and expressive qualities to justify their interpretations.

Visual Arts: Learning Standard 16. Methods and Materials. Students will demonstrate knowledge of the methods and materials unique to the visual arts

Gradespan	Learning Standard Components
PreK-4	A. Use a variety of materials and media; identify distinctive visual effects that can be achieved by the use of different materials. B. Work from observation, memory, and imagination to create artworkin a variety of two-dimensional (2D) and three-dimensional (3D) media. • 2D-drawing, painting, collage, printmaking; • 3D-plastic (malleable) materials as well as assemblage & construction. C. Use appropriate vocabulary related to these methods and materials D. Describe and apply the proper and safe use of materials and equipment. Keep work area clean.
Grades 5-8	A. Expand repertoire of 2D and 3D art processes, techniques , & materials with a focus on the range of effects possible within each medium, such as: 2D - transparent and opaque media, wet, dry, stippled, blended, wash effects; 3D - mobile & stabile forms, carved, molded, & constructed forms B. Produce artwork from observation & imagination using systems for visualizing information & depicting space and volume, such as scale & vanishing point, linear, atmospheric, and isometric perspective, & shading techniques. C. Demonstrate an awareness of the range and purpose of the tools appropriate to media of choice. D. Use increasingly sophisticated tools, including electronic technology, in the creation of artwork. E. Expand appropriate vocabulary related to these methods and materials. F. Describe and apply procedures to ensure safety & proper maintenance of the workspace, materials, and tools.
Grades 9-12 Basic Study	A. Show proficiency in the use of electronic technology as a reference tool and a tool for creating original work. B. Explore a single subject through a series of works, varying the medium or technique used in each one, with an emphasis on their expressive qualities. C. Demonstrate a mastery of tools & techniques in one medium beyond the basic level, including knowledge of proper maintenance & safety issues.
Grades 9-12 Extended Study	A. Demonstrate ability to make reasonable choices of materials & techniques on the basis of expressive qualities, effectiveness at conveying meaning, desired effects. B. Describe and apply procedures for the safety and proper maintenance of the workspace, materials, and tools; identify potential health hazards associated with materials and techniques, and possible substitutes.

Visual Arts: Learning Standard 17. Elements and Principles of Design. Students will demonstrate knowledge of the elements and principles of design.

Gradespan	Learning Standard Components
PreK-4	A. Identify and name primary and secondary colors and gradations of black, white and gray in the environment and artwork. Mix light and dark values of a color. Predict the results of blending and overlapping the primary colors. Use terminology to describe colors such as bright, warm, dull, and pale. B. Define a wide variety of types of lines and identify them in the environment and in artwork; use line in creation of 2-D and 3-D works. C. Define a wide variety of types of textures, identify them in the environment and in artwork; create representations of textures such as rubbings, and relief and use them in 2-D and 3-D works. D. Identify simple forms and shapes and use a variety of forms in the creation of 2-D and 3-D works. E. Define patterns and symmetry and identify them in the environment and artwork; use patterns and symmetry in the creation of 2-D and 3-D work. F. Demonstrate an understanding of foreground, middle ground, and background and create artwork with a center of interest. G. Define and identify occurrences of balance, rhythm, and repetition.
Grades 5-8	A. Extend color awareness by exercising perceptions of relative properties of chroma, hue, and value; demonstrate awareness of color by painting objective studies from life and by designing and producing free-form abstractions that employ relative properties of color B. Identify and apply the use of line. Draft contour drawings, calligraphy and drawing freehand studies from life, imagination, and memory, and simple schematic studies. C. Differentiate kinds texture, such as actual surface texture and the illusion of texture (visual texture) and apply this knowledge in artwork. D. Use an expanding and increasingly sophisticated array of shapes and forms in creation of original artwork. E. Create artwork that demonstrates an understanding of the principles of balance, repetition, rhythm, scale, and proportion in conveying a sense of space, tension, mood, and a unified composition. F. Lay out drawings that use the whole paper and are organized with attention to proportion, position, and composition.

Grades 9-12 Basic Study	A. Use line, color, form, and texture in a variety of ways and identify the use of these elements in the work of others. Examples include: line as edge treatment and in patterns; color temperature, mass and volume as functions of color, size, perspective; negative space; visual and surface textures B. Create artwork that demonstrates the use of elements and principles of design as unifying factors within a composition. C. Create artwork that demonstrates an understanding of the elements and principles of design in establishing a point of view, a sense of space, or a mood.
Grades 9-12 Extended Study	A. Create artwork that demonstrates a purposeful use of the elements and principles of design to convey meaning and emotion. B. Create artwork that demonstrates facility in selective use of elements and principles of design to establish a personal style.

Visual Arts: Learning Standard 18. Observation, Abstraction, Invention. Students will demonstrate their powers of observation, abstraction, and invention by using a variety of media and materials.

Gradespan	Learning Standard Components
PreK-4	A. Create artwork from direct observation in order to develop skills of perception, discrimination, physical coordination, and memory of detail. B. Create visual artwork that explores abstraction and encourages personal decisions about what is important and what is not in creating an image. C. Create artwork that tells a story and uses images to embody an idea or personal fantasy.
Grades 5-8	A. Create representational artwork from direct observation in order to develop skills of perception, discrimination, physical coordination, and memory of detail, with an emphasis on using proportion to portray three- dimensional space in two-dimensions. B. Create visual artwork by substituting symbols for objects, relationships, or ideas. C. Create visual artwork that employs the use of free form symbolic imagery that demonstrates personal invention, and conveys ideas and emotions.
Grades 9-12 Basic Study	A. Create representational artwork from direct observation and from memory that convincingly portrays three-dimensional space and the objects and people within that space. B. Create visual artwork that explores the abstraction of ideas and representations in order to communicate a personal point of view. C. Create visual images that are original, convey a distinct point of view, and demonstrate the ability to interpret social issues and communicate ideas.
Grades 9-12 Expanded Study	A. Demonstrate the ability to portray emotions and personality through the rendering of physical characteristics. B. Demonstrate the ability to create artwork that interprets issues and ideas and conveys a personal point of view.

Visual Arts: Learning Standard 19. Processes of Artistry: Drafting, Revising, Exhibiting. Students will demonstrate knowledge of the processes of creating their own artwork: drafts, critique, self-assessment, refinement, exhibition.

Gradespan	Learning Standard Components
PreK-4	A. Describe problems and successes encountered during the process ofcreating artwork, and set goals with teacher to improve artwork. B. Create a portfolio of visual artwork and review it with a teacher in order to reflect on and assess understanding of arts concepts & personal ideas. • Demonstrate the ability to describe criteria for artistic work. • Prepare artwork for exhibition, and present responses to work orally and/or in writing based upon a set of criteria developed by the class.
Grades 5-8	A. Produce work that shows an understanding of the concept of craftsmanship. B. Demonstrate the ability to describe preliminary concepts verbally; to visualize concepts in clear schematic layouts; and to organize and complete projects. C. Demonstrate the ability to articulate criteria for artistic work, assess and reflect on work orally and in writing, and to revise work based on criteria developed in the classroom. D. Describe characteristics of personal style in their own work E. Set goals that meet personal standards and that are realistic. F. Develop and maintain a portfolio that demonstrates a progression of ideas and skills over time. G. Create and prepare artwork for group or individual public exhibitions.
Grades 9-12 Basic Study	A. Demonstrate the ability to conceptualize, organize, and complete long-term projects, alone and in group settings. • Conceptualize: plan, generate ideas, make preliminary sketches, participate in discussions, imagine outcomes, set goals. • Organize: choose materials and techniques to attain the desired look and feel; maintain work space and personal schedule; review progress of work with others; revise work appropriately. • Complete: prepare work for presentation/exhibition. B. Demonstrate an ability to develop an idea through multiple stages, responding to criticism and self-assessment. C. Develop and maintain a portfolio of artwork that demonstrates a progression of ideas and skills over time. D. Choose and prepare artwork for exhibition, and be able to discuss the choices they have made.

Grades 9-12 Extended Study	A.	Create a portfolio of artwork that demonstrates a progression of ideas and skills over time.
	B.	Demonstrate an ability to see their own style and discriminate within the context of historical and contemporary styles.
	C.	Demonstrate the ability to draw from other disciplines in the creation of a body of work.
	D.	Organize and present an exhibit of a body of their own work to others.

Visual Arts: Learning Standard 20. Critical Response. Students will describe and analyze their own work and the work of others using appropriate vocabulary and interpret the meanings of works citing structural elements and expressive qualities to justify their interpretations.

Gradespan	Learning Standard Components
PreK-4	A. Identify the basic elements of design in student and professional work B. Make a list of all of the images seen in an artwork (visual inventory). C. Compare art elements and images in diverse works of art using appropriate vocabulary. D. Classify artworks into general categories, such as painting, sculpture, pottery, architecture, etc. E. Explain how an artwork can elicit emotional responses by identifying subject matter, art elements and techniques to support opinions.
Grades 5-8	A. Demonstrate an ability to recognize and describe the visual, spatial, and tactile characteristics of one's own work and that of others. B. Demonstrate an appreciate of the range of the kinds of imagery artists employ, from literal representation to pure abstraction, to represent subject matter; and identify ways in which artists have historically developed abstract symbols by simplifying visual information taken from the environment. C. Demonstrate a fundamental awareness of architectural styles and the ways that these have influenced painting and sculpture.
Grades 9-12 Basic Study	A. Demonstrate the ability to compare and contrast two or more works of art, orally and in writing, using appropriate vocabulary. B. Use published sources, either traditional and electronic, to research a body of work or an artists, and present findings in written or oral form. C. Critique one's own work, the work of peers, and the work of professional artists, and demonstrate an understanding of the formal, cultural, and historical contexts of the work.
Grades 9-12 Extended Study	A. Analyze a body of work, or the work of one artist, explaining its meaning and impact on society, and demonstrating an understanding of symbolism and visual metaphor. B. Demonstrate an understanding how societal influences and prejudices may affect viewers' ways of perceiving works of art.

Key Terms in Visual Arts

abstraction - Art that is non-representational, or that converts forms observed in reality to patterns that are read by the viewer as independent relationships.

assemblage - The use of three-dimensional found objects combined to make art; see collage.

collage - A technique first used by Cubists such as Picasso and Braque to build a two-dimensional image from fragments of printed paper and cloth incorporated into painting.

colors, primary, secondary, complementary; chroma, hue, value - The conventional way of arranging color is as a circle or wheel that presents the primary colors (those from which all other colors are derive -red, yellow, blue), and their combinations (orange, green, violet). Colors that fall opposite one another are complementary (red/green, yellow/violet, blue/orange). Chroma and hue refer to the degree of saturation, or vividness of a color, ranging from pure primary color to colors muted by mixture with their complements, black, or white. Value refers to the lightness or darkness of a color, or to gradations of black, greys, and white.

composition - In visual arts, the combination and arrangement of shape, form, color, line, texture so that they seem satisfactory to the artist.

contour drawing - The line that defines the outline of a form; by varying the thickness and character of line, an artist can suggest volume and weight.

elements and principles of visual arts - Elements are generally considered to be line, color, form, texture; principles: balance, pattern, repetition, symmetry.

foreground, middle ground, background - Layers of implied space in the picture space of a two-dimensional work. The foreground is closest to the viewer, then the middle ground , and background.

media and techniques - The materials and procedures used in making art, such as drawing/painting materials, sculptural materials such as clay, wood, stone; printmaking materials and techniques such as relief printing, etching, lithography; electronic media

perspective - A method of representing the illusion of volume in three-dimensional objects and depth of space on a two-dimensional surface. Techniques include:

atmospheric perspective: The use of gradations of color, overlapping, and relative degrees of detail to suggest an impression of depth in space
linear perspective: The use of real or suggested lines that converge on vanishing point or points on the horizon or at eye level, and link receding planes as they do so, to suggest depth in space.
isometric perspective or projection: The use of lines to represent an object in which

the lines parallel to edges are drawn in their true length and do not converge; sometimes used in architectural or mechanical drawing to convey the actual dimensions of an object.

pattern - a decorative arrangement of shapes that repeats in a predictable way.

printmaking - Techniques of art that are designed to create reproducible images: etching, engraving, woodblock and other relief printing, lithography, serigraphy (silkscreen).

proportion - The ratio between the respective parts of a building, or any work, and the whole. A canon of proportion is a mathematical formula establishing ideal proportions of the human body, as seen in ancient Egyptian and Greek sculpture and reinterpreted in the Renaissance by Leonardo da Vinci.

representational art - Art that seeks to portray things seen in the visible world; sometimes called figurative art.

schematic layouts - Sketches or diagrams of works made for projecting the appearance of a final work.

sculpture - Any work carried out in three dimensions, as opposed to drawing, painting, flat collage, and printmaking, which are usually two-dimensional. Relief sculpture refers to compositions ion which parts project from a flat surface.

style - A manner of expression characteristic of an individual, national or cultural group, genre, or historic period. Several key terms spanning all disciplines are:
Folk: Forms of arts that are linked to the social life and traditions of specific communities. Participation is not restricted to the professional artist.
Classical: Forms that conform to Greek and Roman models, or highly developed and refined styles of any culture; those which aspire to an emotional and physical equilibrium, and which are rationally, rather than intuitively constructed. Classical forms have developed all over the world.

> **Romantic**: In Europe and America, 18th-19th century forms that express the individual's right to expression and imagination
> **Modern**: Forms that broke with romantic and classical traditions in the late 19th and early 20th centuries and which established new approaches to creating and performing based on ideas and technologies that looked toward the future; forms are sometimes called avant-garde- before their time.
> **Postmodern**: Forms that emerged in the 1970s, primarily in the United States and Europe. As a reaction to modernism, artists--and particularly architects--returned to borrowing from the classical tradition, often using allusions ironically.

surface texture, visual texture - The nature of a surface of a painting, sculpture, or building: rough, smooth, patterned. Visual texture refers to the illusion of texture created on a flat surface through line or brush stroke.

symmetry - Natural or manmade forms that are balanced around a line or a point; bilateral symmetry (forms like leaves, or the human body; radial symmetry (forms like a snowflake).

two-dimensional, (2D) three-dimensional(3D) - The physical characteristics of artwork that are either carried out primarily on a flat surface (2D - most drawing, painting, printmaking) or that have depth, height, and volume (3D - most sculpture).

values and gradations of colors or greys: See color.

Visual Arts: Sample Grades PreK-4 Learning Scenario
Observation, Memory, and Imagination

Strand	Visual Arts: Learning Standards 16 and 18
Sample Assessment Criteria	Students could be assessed on: • their ability to use a variety of materials and media; identify distinctive visual effects that can be achieved by the use of different materials. • their ability to work from observation, memory, and imagination. • their ability to use appropriate vocabulary related to these methods and materials. • their ability to describe and apply the proper and safe use of materials and equipment.(Visual Arts, Learning Standard 16, PreK-4, A, B, C, D) • their ability to create artwork fromdirect observation in order to develop skills of perception, discrimination, physical coordination, and memory of detail. (Visual Arts, Learning Standard 18, PreK-4, A)
Activity Summary	Working outdoors in early spring, primary grade students make drawings with white chalk on black paper of trees whose leaves have not yet unfurled. They observe and draw how the branches grow from the trunk, the twigs from branches, and the buds from the twigs. In the classroom, students will later use these chalk studies as a reference for paintings of trees. After painting, they compare the differences between using chalk & paint. They explain their observations of using the two media, such as the effects of smudging, dripping, controlling the medium, and cleanup. They make decisions about which medium they prefer to use for a larger project. They choose either multicolored chalk or paint, and make an image of the tree in full bloom with imagined leaves and blossoms. When the students have finished their paintings or chalk drawings, they discuss them as a class. The teacher shows them how artists in other times and places have depicted trees. They examine works such as ancient Egyptian paintings, paintings by Bauhaus artist Paul Klee, Rajput painting from India, and folk art paper cuttings from Poland, and discuss their similarities and differences.

Visual Arts: Sample Grades 5-8 Learning Scenario
Public Sculpture

Strands	Visual Arts: Learning Standard 19 The Arts in Context: History and Criticism - Learning Standard 21
Sample Assessment Criteria	Students could be assessed on: • their ability to produce work that shows and understanding of the concept of craftsmanship • their ability to describe preliminary concepts verbally; to visualize concepts in clear schematic layouts; and to organize and complete projects • their ability to articulate criteria for artistic work, assess and reflect on work orally and in writing, and revise work based on criteria developed in the classroom • their ability to create and prepare work for group or individual public exhibitions. (Visual Arts, Learning Standard 19, grades 5-8, A, B, C, G) • their ability to analyze specific works and explain how they reflect cultural beliefs, religions, events such as war or conflict, economics, politics, or government. (The Arts in Context: History and Criticism Learning Standard 21, grades 5-8, A)
Activity Summary	In preparation for working with an artist to design a sculpture for their school, seventh graders study public sculpture. They view sculptures in places such as the Boston Public Garden, the subway, or city and town squares, and visit outdoor sculpture installations such as those at the DeCordova Museum in Lincoln, the Worcester Art Museum, or at Chesterwood near Stockbridge, the house museum of Daniel Chester French, the sculptor of the Lincoln Memorial in Washington. With their teacher and museum educators the children learn about the history of public sculpture and its several purposes, such as serving as a memorial, patriotic symbol, decoration, and/or expression of the artist's ideas. After they have done their research, and also talked with sculptors about the financial and technical resources needed for making and installing large-scale sculpture, they make sketches and scale models of sculptures. They decide on three that they believe would be the most appropriate for the school site, and make a presentation to the school council and faculty explaining the kind of sculpture they recommend, and why it would be a worthy addition to the school environment.

Visual Arts: Sample Grades 9-12 Basic Study Learning Scenario - Multiple Forms of Perspective

Strands/Standard	Visual Arts: Learning Standards 17 and 20.
Sample Assessment Criteria	Students could be assessed on: • their ability to use line, color, form and texture in a variety of ways and identify the use of these elements in the work of others. • their ability to create artwork that demonstrates an understanding of the elements and principles of design in establish a point of view, a sense of space, or a mood. (Visual Arts, Learning Standard 17, 9-12 Basic, A, C.) • their ability to demonstrate the ability to compare and contrast two or more works of art orally and in writing, using appropriate vocabulary. • their ability to use published sources, either traditional and electronic, to research a body of work or an artist, and present finding in written or oral form. • their ability to critique their own work, the work of peers, and the work of professional artists, and demonstrate an understanding of the formal, cultural, and historical contexts of the work. (Visual Arts, Learning Standard 20, 9-12 Basic, A,B,C)
Activity Summary	How do artists represent three-dimensional space on a two- dimensional surface? Students learn about the principles of linear and atmospheric perspective developed by European Renaissance painters and apply them to observational drawings of buildings, interior architectural spaces, and landscapes. Next, they investigate other ways of showing space, for instance in Chinese painting, aboriginal Australian painting, or Cubist painting and collage. Students make new interpretations of their original drawings, using one of these approaches. For their final painting project, students select a style or approach that they wish to pursue and paint an image that exploits the possibilities of that style. As part of their assessment, students write text for an exhibition of their works, and install the exhibition in a school library, hallway display case, or other public space.

Visual Arts: Sample Grade 9-12 Extended Study Learning Scenario - The Many Faces of Portraiture

Strand	Visual Arts, Learning Standards 16, 18, 19, 20.
Sample Assessment Criteria	Students could be assessed on: • their ability to portray emotions and personality through the rendering of physical characteristics (Visual Arts, Learning Standard 18, 9-12 Extended Study, A) • their ability to see and demonstrate their own style and discriminate within the context of historical and contemporary styles (Visual Arts, Learning Standard 19, grades 9-12 Extended Study, B) • their ability to make reasonable choice of materials and techniques on the basis of expressive qualities, effectiveness at conveying meaning of desired effects (Visual Arts, Learning Standard 16, grades 9-12 Extended Study, A) • their ability to analyze a body of work, explaining its meaning, and demonstrating an understanding of symbolism and visual metaphor (Visual Arts, Learning Standard 20, grades 9-12 Extended Study, A)
Activity Summary	Students look at portraits executed in a variety of styles, across historical and contemporary periods to inform the following exercise: Students create multiple portraits of the same person, using a variety of materials, media and the following criteria: • Through direct observation, create an original portrait that literally captures the likeness (physical characteristics) of a particular person. • Create an abstract portrait of the same person capturing their emotions, energy, and/or personality. • Invent original symbolism that employs visual metaphor to convey the idea of "portrait" specific to this person. Students exhibit their work and make an oral presentation about it, articulating the choices that informed their creative process.

The Arts in Context: History and Criticism Strand

This strand sets the expectation that students will learn about their artistic heritage: they will understand the evolution of dance, music, theatre, visual arts and architecture, and the roles that the arts and artists play in societies.

Historians of the arts research the forms of the arts that existed in other times and places, or document the arts as they are being created today. Their work entails adding objective knowledge to the story of what humans have created or performed, and is informed by findings of historians (including historians of literature), archaeologists, and anthropologists. The work of the art critic is more subjective than that of the historian. He or she describes works, gives interpretations of them, and makes judgments about them based on knowledge of the individual work and other works in the domain. Other writers explore the philosophy of the arts, or aesthetics, dealing with issues such as the defining art, and explaining its significance.

Since this strand deals with all the arts, and for the sake of brevity, the word "artist" is used below to signify people who create and/or perform at a high level in the fields of dance, music, theatre, visual arts, and architecture/city planning.

Learning Standards for Arts History and Criticism

An effective PreK-12 arts history curriculum provides historical and cultural context for the styles, genres, artists, and works of art that students study. The Learning Standards in this Strand establish the skills students should acquire and practice, such as:

- analyzing the purposes works of dance, music, theatre, visual arts, and architecture from a variety of periods and cultures;
- describing the roles of artists in their communities and researching the body of an artist's work over the course of his or her career;
- using the concepts of artistic style and genre as organizing principles in the study of groups of works from various cultures and historical periods;
- analyzing the uses of materials, inventions, and technologies in the arts;
- learning to apply research methods to the arts; and
- learning to apply critical approaches to the arts.

The history, criticism, and philosophy of the arts are taught most effectively at the PreK- 12 level when they are integrated with studio work and performance. For example, when instrumental students learn to play a composition, they should also learn about the life and times of the composer. Effective arts curricula also make use of community resources, and incorporate live performances, the viewing of original works of art in museum collections, and on-site examination of works of architecture and public sculpture.

The Content of Arts History and Criticism: Selecting Works and Organizing Instruction

Selecting Works of Dance, Music, Theatre, Visual Arts and Architecture for Study
Teachers of the arts at any level are keenly aware of the limited amount of time they have with their students, thus it is important that they avoid spending class time learning about works that are trivial or only of passing interest. In choosing works of art for study, or for students to memorize and perform, teachers should consider the following:

- works that are historically significant because they embody a particular style, or represent an important "turning point" in the history of the discipline;
- works of aesthetic significance that display imaginative skill and whose formal elements and content are highly unified;
- works whose themes provoke thinking and insights into universal human emotions and dilemmas, and explore the complexity of the human condition; and
- performances or works that display a high degree of technical virtuosity and craftsmanship from a variety of cultures and historical periods.

Following the Learning Standards of this Strand, on page 78 is a list of suggested important works, artists, and styles teachers should explore as they present the history of the arts. Its organization (The Arts in World History and the Arts in US History) is based on the Core Knowledge Sections of the Massachusetts History and Social Science Curriculum Framework, and serves the same reference function as the Commonly Taught Subtopics Section in that framework. It is recommended that students learn about representative examples of the arts in each of the eras listed in the course of a PreK-12 curriculum. This list is not intended to be exhaustive, nor prescriptive. To paraphrase the Massachusetts History and Social Science Framework, "the full range of topics is presented here so that teachers throughout the grades may recognize their own and each other's distinct, interdependent responsibilities in introducing their students to the collective memory of educated people."[3]

There are a variety of ways to organize instruction. Four of the most common approaches are described below.

1. **Organizing Art History Chronologically to Align with History and Social Science.** As students study history, they should become familiar with significant artists and works of art from the periods and cultures they are studying; likewise, as they study the arts, they should deepen their understanding of history and cultures. Teachers will, of course, have to make choices about which artists to emphasize, and how deeply to pursue topics. Teachers of the arts can take advantage of students' knowledge of history by choosing works of art for discussion that come from the historical periods that their students have studied in history and social science. The Massachusetts History and Social Science Curriculum Framework recommends the following scope and sequence:

   PreK-4: Introductory study of world and US history, prehistory to the present

Grades 5-8: World history to 700 AD, US history to c. 1880
Grades 9-10: World history, c. 500 AD to the present
Grades 11-12: United States history, c. 1870 to the present, and electives.

2. **Complementing the Study of Arts History and Criticism with Study of Literature in English or Foreign Languages**. Students' understanding of the arts in a given period is often enhanced when they also study examples of literature of the period. This is sometimes called a "humanities" approach, often used in team-taught high school courses that examine topics such as the Renaissance, the Romantic Period, or modernism. This way of teaching leads students to explore the dynamic interplay of literary ideas and ideas expressed through the performing and visual arts. Teachers planning such courses or teaching units should consult the Massachusetts Curriculum Frameworks for English Language Arts, particularly the Literature Strand and Appendices A and B of selected suggested authors; and Foreign Languages, particularly the Cultures and Comparisons Strands.

3. **Studying the Works of Individual Artists**. Students studying the life work of a particular composer, choreographer, dancer, playwright, actor, visual artist, or architect learn how the artist develops his or her distinctive individual style over time. By examining earlier and later works of prolific artists such as Martha Graham, Amadeus Mozart, Scott Joplin, Henrik Ibsen, Mary Cassatt, Pablo Picasso, or Frank Lloyd Wright, one can learn about the evolution of their thinking and their individual contributions to the performing and visual arts of their times. By reading examples of criticism written in different periods, students can compare contemporaneous perceptions of the artist's work with later estimations of its significance.

4. **Investigating Genres or Arts Elements and Principles**. Arts teachers may wish to build units that focus on genres (such as portraiture or folk dance) or the manipulation of arts elements and principles (such color or rhythm) and select works for comparison from several historical periods or cultures, including the present. This approach mirrors the formalist approach to criticism, and can be very useful in teaching students to be attentive listeners and observers. When using this approach, teachers should also help students develop an actual or mental timeline of the works they choose to discuss.

Learning Standard 21. Purposes of the Arts. Students will describe the purposes for which works of dance, music, theatre, visual arts, and architecture were and are created.

Gradespan	Learning Standard Components
PreK-4	A. Identify the functional purpose of examples of folk music, dance, storytelling, visual arts, and architecture from the United States and world cultures. B. Describe applications and uses of arts in daily life in the present.
Grades 5-8	A. Describe how artistic production can be influenced by religious, economic, political, and cultural factors of a society. B. Describe how artistic production can shape and be influenced by aesthetic preferences of a society.
Grades 9-12 Basic Study	A. Analyze specific works and explain how they reflect cultural beliefs, religions, events such as war or conflict, economics, politics, or governments. B. Describe and analyze examples of art forms, such as work songs, storytelling, calligraphy, crafts, architecture, and/or city planning, that integrate practical functions with aesthetic concerns.
Grades 9-12 Extended Study	A. Compare examples of works in one arts domain from several periods or cultures and explain the extent to which each reflects function, customs, religious beliefs, social philosophies, aesthetic theories, economic conditions, and/or historical or political events. B. Compare examples of works from several arts domains within a period or culture and explain the extent to which each reflects function, customs, religious beliefs, social philosophies, aesthetic theories, economic conditions, and/or historical or political events.

Learning Standard 22. Roles of Artists in Communities. Students will describe the roles of artists, patrons, cultural organizations, and arts institutions in societies of the past and present.

Gradespan	Learning Standard Components
PreK-4	A. Describe the kinds of work done by artists such as choreographers, dancers, composers, singers, instrumentalists, actors, storytellers, playwrights, illustrators, painters, sculptors, craftspeople, or architects.
Grades 5-8	A. Describe the roles of artists in specific cultures and periods, and compare their similarities and differences, considering aspects such as: • the conditions under which artists created, performed, and/or exhibited work and the status of artists; • the sources of support for the arts; and • the ways, such as apprenticeship or training, in which students learned the skills and knowledge that qualified them to produce or perform artistic work. B. Identify and describe careers in at least one art form. C. Describe the function of cultural organizations and arts institutions such as museums, symphonies, repertory theatres, dance companies, and historical preservation organizations.
Grades 9-12 Basic Study	A. Analyze how the arts and artists are portrayed in contemporary newspapers, magazines, films, and electronic media. B. Describe various roles that artists serve, cite representative individuals who have functioned in these roles, and describe their activities and achievements. C. Describe the roles of individual patrons, cultural organizations, and governments in commissioning and collecting works.
Grades 9-12 Extended Study	A. Analyze how the arts and artists were portrayed in the past by analyzing primary sources from historical periods. B. Identify artists who have been involved in social and political movements, and describe the significance of selected works. C. Describe the roles of government, philanthropy, arts institutions, critics, and the publishing and recording industries in supporting the arts and historic preservation, and in creating markets for the arts.

Learning Standard 23. Concepts of style, stylistic influence, and stylistic change. Students will demonstrate their understanding of the concepts of style, stylistic influence, and stylistic change by identifying when and where art works were created and by analyzing characteristic features of art works from various historical periods, cultures, and genres.

Gradespan	Learning Standard Components
PreK-4	A. Identify characteristic features of the performing and visual arts of native populations and immigrant groups to America, such as styles of North American native cultures of the east coast, plains, southwest and northwest; styles of folk and fine arts of immigrant groups from European, Latin American, Asian, and Middle Eastern countries B. Identify characteristic features of the visual arts of world civilizations such as styles of ancient Egypt and Africa, China, Mesopotamia, Greece, Rome, and the Medieval period in Europe
Grades 5-8	A. Identify American styles and genres of dance, music, theatre, or visual arts and architecture, describe their sources, trace their evolution, and cite well- known artists associated with these styles. B. Identify and describe characteristic features of genres and styles from a variety of western and world cultures and cite well-known artists associated with these styles.
Grades 9-12 Basic Study	A. Classify works from the United States and world cultures by genre, style, and historical period; explain why the works exemplify a particular genre, style, or period. B. Identify works, genres or styles that show the influence of two or more cultural traditions, and describe how the traditions are manifested in the work. Suggested period: American and world cultures to c. 1920
Grades 9-12 Extended Study	1. Identify and explain the stylistic features of a given work that defineits aesthetic tradition and its historical and cultural contexts. 2. Identify examples of innovation and tradition in the arts, and explain the works in relation to historical and cultural contexts. 3. Identify variants within the style of a particular time period, and describe the advantages and limitations of using the concept of style to describe and analyze the work of a particular period or culture. 4. Identify and analyze examples of artistic and/or literary allusions in works of dance, music, theatre, and visual arts and architecture.

Learning Standard 24. Materials, Inventions, and Technologies. Students will describe and analyze how performing and visual artists use and have used materials, inventions, and technologies in their works.

Gradespan	Learning Standard Components
PreK-4	A. Identify how the availability of materials and technologies affects artistic production.
Grades 5-8	A. Identify and describe examples of how the discovery of new inventions and technologies, or the availability of new materials brought about changes in the arts in various time periods and cultures. B. Identify and describe examples of how artists make innovative uses of technologies and inventions. C. Identify and describe the examples of the persistence of traditional historical materials and technologies in contemporary artworks. D. Identify and describe examples of how contemporary artists use computer technology in their work.
Grades 9-12 Basic Study	A. Identify and describe examples of how technological development in one artistic domain can influence work in other artistic domains. B. Compare the available materials, inventions, and technologies of two historical periods or cultures and explain their effect on the arts.
Grades 9-12 Extended Study	A. Evaluate the effectiveness of the use of a particular technology to achieve an artistic effect. B. Identify and describe how some contemporary artists use technologies and inventions of the past, such as period musical instruments, theatrical conventions, or early photographic techniques, to achieve specific artistic effects.

Learning Standard 25. Research in the Arts. Students will conduct research on topics in the arts by framing open ended research questions, and by identifying and using primary and secondary sources as evidence in their research projects.

Gradespan	Learning Standard Components
PreK-4	A. Research and report on cultural, artistic, and historical resources in communities in Massachusetts. B. Perform or create a work based on research in the arts.
Grades 5-8	A. Frame questions about aspects of the arts from an historical period or another culture, locate resources, and conduct and report on research. B. Describe kinds of evidence that are considered primary source documents in the arts, such as musical scores, original recordings, dance notations, scripts, paintings, artists' journals, sketchbooks, or production notes, and explain why they are useful in research. C. Describe kinds of evidence that are considered secondary source documents in the arts, such as encyclopedias and other reference works, or books and films interpreting the arts, and explain why they are useful in research.
Grades 9-12 Basic Study	A. Frame research questions about the role of the arts on a specific culture, time period, or religion; conduct research using primary and secondary sources; and present the findings to an audience through written reports, lecture/demonstrations, or exhibitions.
Grades 9-12 Extended Study	A. Frame research questions about critical interpretations of works of art, including fluctuations in opinions of works at various historical periods; and present the findings to an audience through written reports, lecture/demonstrations, or exhibitions.

Learning Standard 26. Critical Approaches to the Arts. Students will identify approaches to arts history and criticism in books, films, and multimedia; and interpret the meaning of artistic works by using a variety of critical approaches.

Gradespan	Learning Standard Components
PreK-4	A. Read and discuss articles and books that describe the subject matter and aesthetic qualities of works of art. B. Interpret meaning of artistic works by describing their subject matter & specific artistic elements, such as tempo, rhythm, tone, force, line, quality, direction, volume, pacing, color, form, texture, or composition. C. Form & make judgments about the quality of works of art & support opinions with specific references to formal aspects of the work in question.
Grades 5-8	A. Read essays, articles, or books, or listen to and view documentary films/multimedia about the arts of specific periods or places and discuss how the author or director relates art works to ideas and events of the period. B. Interpret the meanings of artistic works by explaining how the subject matter and/or form reflect the events, ideas, customs, and outlooks of a people living at a particular time in history. C. Make judgments about works of art and support opinions with specific references to the historical and cultural contexts of the work.
Grades 9-12 Basic Study	A. Read biographies or autobiographies, or listen to and view documentary films/multimedia about artists, and discuss how the author or director interprets the artist's works and life. B. Interpret the meanings of artistic works by explaining how the choice of subject matter and/or form reflects the artist's personal history, attitudes, and beliefs. C. Make judgments about the historical importance of works of art & support opinions with specific references to biographical information about the artist.
Grades 9-12 Extended Study	A. Read essays or books or listen to and view documentary films/multimedia that present art works in the context of theories or philosophies of the arts, and discuss the author's or director's interpretations. B. Interpret the meanings of artistic works by explaining how they reflect theories or philosophies of the arts. C. Make judgments about works of art and support opinions specific references to the work and to an aesthetic theory. D. Compare characteristics of various theories of the arts.

The Arts in Context: History and Criticism
Sample Grade 3 Learning Scenario
Dance in Colonial America

Strand	The Arts in Context: History and Criticism - Learning Standards 21, 23 and 25
Sample Assessment Criteria	Students could be assessed on: • their ability to identify and describe characteristic features of styles of folk and fine arts ofimmigrant groups from European and African countries (The Arts in Context: History and Criticism Learning Standard 23, grades PreK-4, A) • their ability to identify the functional purpose of examples of folk music and dance from the United States and world cultures. (The Arts in Context: History and Criticism Learning Standard 21, grades PreK-4, A) • their ability to perform or create a work based on research in the arts. (The Arts in Context: History and Criticism Learning Standard 25, grades PreK-4, B)
Activity Summary	In studying colonial America, students research questions such as: Why and in what settings did people dance? What did the dances look like? What did the dancers wear? What kind of music accompanied the dance? What role did religion play in the promotion or discouragement of dance? To conduct their research, students use encyclopedias, films about dance, and interviews with dance historians from a local college. They learn some of the dances of the period, and write an essay about the place of dance in colonial America.

The Arts in Context: History and Criticism
Sample Grades 6-8 Learning Scenario
Exploring a Theory of Representation in Ancient Egypt and Greece

Strand	The Arts in Context: History and Criticism - Learning Standards 23 and 26
Sample Assessment Criteria	Students could be assessed on: • their ability to identify and describe characteristic features of genres and styles from a variety of world cultures. (The Arts in Context: History and Criticism Learning Standard 23, grades 5-8, B) • their ability to interpret the meaning of artistic works by examining how the subject matter and/or form reflect the events, ideas, customs, and outlooks of a people living at a particular time in history. • their ability to make judgments about works of art and support opinions with specific references to the historical and cultural contexts of the work. (The Arts in Context: History and Criticism Learning Standard 26, grades 5-8, B, C)
Activity Summary	As they study examples of ancient Egyptian and Greek figure sculpture in museums and books, students make a timeline of important works that includes written descriptions and drawings or photographs of sculptures that they have studied. In class they discuss the differences in styles of Egyptian and Greek works. Students then write and essay explaining their opinion about the validity of the following analysis by art historian Ernest Gombrich, providing examples they have studied to support their conclusions. *"The Egyptians based their ideas on knowledge. The Greeks began to use their eyes. Once this revolution had begun, there was no stopping it. The sculptors in their workshops tried out new ideas and new ways of representing the human figure, and each innovation was eagerly taken up by others who added their own discoveries."* ---The Story of Art, 18th edition (New York: Phaidon, 1995) 78.

The Arts in Context: History and Criticism
Sample Grades 9-12 Basic Study Learning Scenario
An Artist's Biography

Strand	The Arts in Context: History and Criticism - Learning Standards 23, 24, and 26
Sample Assessment Criteria	Students could be assessed on: • their ability to classify works from the United States by genre, styles, and historical period and explain why the works exemplify a particular genre, style, or period. • their ability to identify works that show the influence of two or more cultural traditions and describe how the traditions are manifested in the work (The Arts in Context: History and Criticism Learning Standard 23, grades 9-12 Basic Study, A, B) • their ability to compare the available materials, inventions, and technologies of two historical periods or cultures and explain their effect on the arts. (The Arts in Context: History and Criticism Learning Standard 24, grades 9-12 Basic Study, B) • their ability to interpret the meanings of artistic works by explaining how the choice of subject matter and/or form reflects the artist's personal history, attitudes and beliefs (The Arts in Context: History and Criticism Learning Standard 26, grades 9-12 Basic Study, B)
Activity Summary	Students read biographies of African-American composer Scott Joplin, listen to his work, learn to play some of his music, and write an essay about his influence on developing piano technique as well as the genres of ragtime, opera, jazz and popular music.

The Arts in Context: History and Criticism
Sample Grades 9-12 Extended Study Learning Scenario
Style and Function in Architecture

Strand	The Arts in Context: History and Criticism - Learning Standard 25
Sample Assessment Criteria	Students could be assessed on: • their ability to frame research questions about critical interpretations of works of art, including fluctuations in opinions of works at various historical periods; and to present the findings to audience through written reports, lecture/demonstrations, or exhibitions. (The Arts in Context: History and Criticism Learning Standard 25, grades 9-12 Extended Study, A)
Activity Summary	On a walking tour in and near Copley Square in Boston, vocational school students in an architectural design and construction class visit and sketch H. H. Richardson's Trinity Church(1872-77), McKim, Mead, and White's Boston Public Library (1887-1895) and Philip Johnson's 1971 addition, I. M. Pei's John Hancock Tower (1972-75), The Architects Collaborative's commercial development, Copley Place (1980-84) and the redesign of public spaces in the Prudential Center (1997). They read about the history of the Back Bay as a planned urban development in Walter Muir Whitehill's Boston: A Topographical History, and view photographs of Copley Square in earlier periods in Cityscapes: Boston by Robert Campbell and Peter Vanderwarker. They make an inventory of buildings that were torn down to make way for the architecture of the later 20th century, and read newspapers of the`time to see how the new buildings were portrayed in the press. For their class project, they consider American architect Louis Sulllivan's dictum, "Form ever follows function" (1895), and to what degree it applies to architecture they have studied. They create and install an exhibition of photographs, drawings, and text that traces the history of architecture in Copley Square.

Arts in World History

1. Human Beginnings and Early Civilizations (Prehistory to 1000 B.C.)

Dance, Music, and Theatre

Evidence for performing arts in early civilizations comes primarily from depictions in visual arts, such as figures in cave paintings, wall paintings, and pottery that have been interpreted as performers. An Egyptian text describes the Festival at Abydos, the performance of the story of Osiris and the "Dance of the Stars." Anthropologists and archeologists hypothesize that people have composed an performed for different reasons; rituals, religious ceremonies, celebrations, healings, rites of passage, socialization, unification, and theatre.

Visual Arts and Architecture

Africa:	Algeria, Southern Africa, Zimbabwe - cave paintings; Egypt and Nubia - wall paintings and relief sculptures from tombs; large-scale seated and standing figure sculptures; small sculptures and decorated utilitarian objects; burial goods: mummy cases and artifacts Architecture: Egypt - Pyramids, Sphinx, Temple of Hatshepsut
Asia:	China - Shang and Chou Dynasty bronzes Architecture: India - buildings at Mohenjo-Daro
Europe:	France, Spain, Germany - cave paintings, relief sculpture, small sculpture Greece/CreteCycladic figure sculptures; Minoan frescoes, sculpture; Mycenaean metalwork Architecture: Greece/Crete - Palace at Knossos, Lion Gate, Mycenae; Britain, France - Stonehenge and other stone circles, rows, barrows
Near East:	Sumerian sculpture; Babylon - Code of Hammurabi stele; Architecture: Ur - Ziggurat

2. Classical Civilizations of the Ancient World (c. 1000 B.C. to 500 A.D.)

Dance, Music, and Theatre

Asia:	Many great classical traditions originated in temple and court ceremonies and many performance forms are based on "national" epics-long narrative poems about traditional or historical heroes. Epics of strong influence are the Indian Mahabharata and Ramayana which have spread to many parts of Asia where they have been accepted as indigenous India-bharata natyam-dancer interprets Hindu religious poetry line by line Japan , Korea, Java - court dances; in Japan bugako, still performed in imperial household China - rituals derived from Zhou dynasty combined with philosophical teachings of Confucius became foundation for yayue, the music that accompanied dance; development of shadow theatre

Europe: Crete - dance for religious rite and for amusement: Curetes' ritual Greece - Lyres and pipes depicted in the visual arts of Greece and Rome; Greek modes of music. Greek theatre begins as dance ritual in honor of Dionysus, Demeter, Persephone. The dithyramb, a unison song sung to honor Dionysus, is the origin of the chorus, which later is incorporated into drama. Epic poetry - Homer, Iliad and Odyssey; tragedies - plays by Aeschylus, Euripides, and Sophocles, and comedies by Aristophanes and Menander. Plato's theories of the arts. Rome: folk dances in provinces. Religious ritual: dancing priests, the Salii, priests of Mars; the week-long festival, Saturnalia; development of Roman pantomime; Ionic dances Festivals, comedies by Terence and Plautus; Theatre architecture, masks, and set design Early Christian sacred dances Roman leaders and Christian Church began to resist and prohibit dance; dance in the churches continued in southern Italy, France, and Spain.

Visual Arts and Architecture

Africa: Kush - sculpture from the city of Meroë

Americas: Mexico - Olmec, Teotihuacán, and Zapotec sculpture and painting

Andes: Nazca, Moche, Chavin, and Paracas cultures: ceramics and textiles; Nazca earth drawings Architecture: Central Mexico, Teotihuacán; Oaxaca: Zapotec; Monte Alban

Asia: China - Tomb of the First Emperor, Chin Dynasty: life-size figure and animal sculpture; Han Dynasty sculptures and reliefs; Buddhist sculpture India - Buddhist sculpture Japan - Jomon and Haniwa figure sculpture Architecture - China: Great Wall; India: Stupas

Europe: Greece - Corinthian pottery; Athenian black-figure, red-figure pottery, particularly those showing mythological scenes such as the Labors of Heracles or scenes from the Iliad, Odyssey, or the Aeneid; Archaic, Classical, and Hellenistic styles of figure and animal sculpture Italy - Etruscan tomb painting and sculpture; Roman wall paintings and mosaics, such as those at Pompeii; Roman portrait sculpture Architecture: Greece: Parthenon; Doric, Ionic, Corinthian orders of architecture; temples; public spaces such as theatres and agoras Rome - Colosseum, Pantheon, domestic architecture such as at Pompeii Near East: Assyrian low relief sculpture from the palaces at Khorsabad, Nimrud, Nineveh (Kuyunjik); carved seals and metalwork Architecture: Persepolis

3. Growth of Agricultural and Commercial Civilizations (c. 500 to 1500)

Dance and Theatre

Europe: Medieval period - mystery play cycles based on stories from the Bible; Everyman; "Danse macabre" - from earlier times, climaxed during bubonic plague; moresca - forerunner of morris dance; carole (to dance in a ring to singing voices) was adapted from Provence dance- song performed in May: popularized by traveling minstrels, it was sung and danced throughout the year

1400-50 Age of the Basse Dance; ("low dance") gradual development of court dance (pavan); saltarello (linked to tarantella); piva

1450-1500 Dancing masters at Italian Courts; ballet derived from Otilain origin, from the verb ballare, "to dance." De praticha sure arte tripudii vulghare opusculum - one of earliest and most complete works on art of dancing. los seises - choirboys who dance in the cathedral of Seville, Spain (actually believed to have been part of ritual before 1500s)

Music

Europe: Medieval Period-Developing Forms of Music; Performer Types: Gregorian chant/Mass, beginnings of polyphony, secular monody, organum, motet, instrumental music, troubadours and trouvères (minstrels), conductus, minnesingers, sacred versus secular forms

Composers - Hildegard von Bingen, Adam de la Hale, Leonin and Perotin (Notre Dame School), Guillaume de Machaut, Francesco Landini, John Dunstable

Music Theorists - Guido of Arezzo, Franconian notation (Franco of Cologne) Pre-eminence of modal tonalities.

Instruments - psaltery, lute, flutes (both recorder and transverse), shawms, trumpets, horns, bagpipe, drums, organ, harpsichord, rebec, vielle, viola da gamba and violin family

Visual Arts and Architecture

Africa: Yoruba and Benin sculpture Architecture: Ethiopia - Coptic Christian churches, Southern Africa - structures at Great Zimbabwe

Americas: Mayan and Aztec sculpture, ceramics, and wall-painting; glyphs; Andean (Nazca, Moche, Inca) ceramic sculpture, metalwork, textiles, North America: Anasazi ceramics Architecture: Mexico/Central America, Teotihuacán; Aztec temple - Tentochtitlan; Maya: temples at Chichén Itzá, Palenque, Tikal, Uxmal; Andes: Incan architecture - Macchu Picchu, Sacsayhuaman North America - Mound builders - Hopewell and Mississippi mounds and earthworks; Southwest: Anasazi and Hohokam pueblo village buildings, kivas, and cliff architecture

Asia: China - Tang and Song Dynasty ceramics, sculpture, painting, calligraphy; India - Hindu and Buddhist sculpture; Japan - paintings and calligraphy Architecture: Southeast Asia: Angkor Wat; China - Forbidden City (palace at Beijing)

Europe: Periods and Styles: Medieval, Early Renaissance. Byzantine, Celtic, Romanesque, and Gothic sculpture, mosaics, stained glass, illuminated books, calligraphy such as the Book of Kells and books of hours; early Italian Renaissance paintings by artists such as Giotto, Uccello Architecture: Byzantine churches such as Hagia Sophia; San Vitale at

Ravenna; Christian Romanesque, and Gothic cathedrals such as those at Autun, Chartres, Notre-Dame de Paris, St. Mark's, Venice, Palazzo Vecchio, Brunelleschi, Florence Cathedral; Salisbury, England; Spanish Islamic architecture such as the Mosque at Cordova and the Alhambra at Grana

Near East: Muslim/Islamic art: miniature paintings and calligraphy

4. Emergence of a Global Age (c. 1450 to 1750)

Dance

Europe: European colonization of the Caribbean and Americas; entry into the slave trade; modifications of native American dances Ballet de cour (pavanne, galliard, gigue, sarabande, bourree, passepied, branle); masques and mummeries; morris dance;
1550-1600 Ballet comique de la reine (Beaujoyeulx); Arbeau's Orchesographie ;
1600-50 Ballet a entree; ballet melodramatique; masques: Inigo Jones (proscenium state; set design) and anti- masques (Puritans squelch masques in England);
1650-1700 Louis XIV of France: Foundation of Academie Royale de la Musique et la Danse; Beauchamp; La Fontaine

Music

Europe: Renaissance Period (1450-1600) Developing Forms of Music: Keyboard music, Mass, motet, madrigal
Composers - Guillaume Dufay, Josquin des Prez, Hans Leo Hassler, Johannes Ockeghem, Giovanni Pierluigi da Palestrina, Thomas Tallis
English Madrigalists School - John Wilbye, Thomas Morley, Orlando Gibbons, John Dowland
Technology - The rise of printed music with the invention of the Gutenberg Press (1454)
Music Theory - Beginning emergence of major-minor systems; modal systems still in widespread use
Baroque Period (1600-1750) Developing Forms of Music: Rise of the orchestra, modernization of instruments (Stradivari), beginnings and development of: opera, basso continuo, ground bass, chamber music (both instrumental and vocal), cantata
Music Centers - France, Germany, Italy
Composers - Claudio Monteverdi, Jean-Baptiste Lully, Henry Purcell, Orlando di Lasso, Heinrich Schütz, Johann Hermann Schein, Jan Sweelinck, Michael Praetorius, Giovanni Gabrielli, Girolamo Frescobaldi, Alessandro Scarlatti, George Phillip Telemann, Dietrich Buxtehude, Johann Sebastian Bach, George Frideric Handel, Antonio Vivaldi, François Couperin, Arcangelo Corelli, Jean-Phillippe Rameau

Music Theory - Further development and acceptance of major-minor tonality systems, rules for harmonizing melodies (i.e., J. S. Bach's Chorales)

Theatre

Europe: Court masques; the rise of public theatre; Italy - commedia dell'arte stock characters and speeches, improvisation, masks; evidence for commedia figures in engravings by Jacques Callot; in the Renaissance, rediscovery of classical drama and the works of Vitruvius, new theatres based on classical design, such as those by Andrea Palladio; first set designs making use of perspective published;

England: Elizabethan drama: William Shakespeare, Ben Jonson; the Globe and Blackfriars theatres; Restoration comedy - new playhouses such as Covent Garden, Congreve, Goldsmith, revivals of Shakespeare; France - Corneille, Racine, Molière Spain - Lope de Vega, Calderón

Visual Arts and Architecture

Africa: Yoruba, Benin, and Owo sculpture

Americas: See the previous period, 500-1500, and the following section on the United States

Asia: China - Ming Dynasty painting, ceramics
Architecture: India - Taj Mahal; Persia - Mosque at Isfahan

Europe: Periods and Styles: Late Renaissance, Mannerism, Baroque. Late Italian Renaissance painting and sculpture by artists such as Leonardo da Vinci, Raphael, Michelangelo; first artists' biographies, Lives of the Artists, by architect Giorgio Vasari; Northern Renaissance artists such as Rogier Van der Weyden, Jan Van Eyck, Pieter Bruegel, Hieronymus Bosch; Albrecht Durer.
Mannerist and Baroque painting: Italy - artists such as Caravaggio, Tintoretto, Tiepolo, Holland/Flanders (Belgium) -Rembrandt van Rijn, Johannes Vermeer, Judith Leyster, Frans Hals, Hans Holbein, Peter Paul Rubens, Jan van Ruisdael; Spain and France Velasquez, El Greco, Zurburan; Georges de la Tour, England - William Hogarth, John Constable
Development of printing as a visual medium: Durer, Rembrandt
Architecture: France - Louis le Vau, Jules Hardouin Mansart - Palace at Versailles; Claude Perrault - Le Louvre, Italy - Francesco Borromini, Gian Lorenzo Bernini, Andrea Palladio, St. Peter's Cathedral, Rome, England - Christopher Wren, St. Paul's Cathedral; Inigo Jones, Robert Adam, Russia - St. Basil's Cathedral, Moscow, St. Petersburg; Germany: Balththasar Neumann

5. The Age of Revolutionary Change (c. 1700 to 1914)

Dance

Europe:	1700 - 1750 Age of Danse Haute; Imperial Dance Academy in St. Petersburg; Salle; Camargo; Dupre; Spain-Bolero from ancient Spanish dance, seguidillas manchegas 1750-1800 Ballet d'action; Auguste Vestris; Noverre; 1800-50 Romanticism in ballet; Beginning of Pointe; Vigano; Taglioni; Coralli; Mazilier; Bournonville; Blasis; Perrot. 1850-1900 - Rise and decline of the classic ballet; St. Leon; Petipa of the Imperial Ballet of Russia; Bournonville, Royal Danish Ballet; Delsarte-inner states reflected in outer attitudes

Music

Europe:	The Classical Style (1750-1825) Developing Forms of Music: Sonata, concerto, symphony, instrumental chamber music. Development and perfection of sonata allegro form used extensively in large forms. Emergence of the fortepiano over other keyboard instruments. Composers-Wolfgang Amadeus Mozart, Ludwig van Beethoven, Franz Joseph Haydn, C.P.E. Bach, J.C. Bach, Carl Maria von Weber, Christoph Willibald Gluck, Luigi Cherubini The Romanticists (1800-1900) Developing Forms of Music: Great expansion of all major forms of music, especially the symphony and opera, as well as long solo works. Prominence of piano in chamber music. Descriptive program music. Emergence of nationalism in composition (use of folk music). Composers-Berlioz, Schubert, Mendelssohn, Chopin, Schumann, Liszt, Wagner, Verdi, Franck, Bruckner, Brahms, Bizet, Mussorgsky, Tchaikovsky, Dvorák, Grieg, Rimsky-Korsakov, Puccini, Mahler, Sibelius, Smetana Music Theory-Leading towards chromaticism in melody and harmony, with later emphasis on third relationships in harmonic function The Impressionists (1890-1920) Developing Forms of Music: Prominence of descriptive program music giving an "impression" of an event, scene, or story. Composers - Ravel, Debussy, Fauré, Music Theory-Complex and overlapping harmonies, use of pentatonic scales and modes.

Theatre

Asia:	Japan- development of Kabuki theatre
Europe:	France - Development of Comedie-Francaise, Voltaire, Beaumarchais; Rostand, Italy - Goldoni, Gozzi Development of opera: Mozart;

England, mid to late 19th century - Edmund Kean's interpretations of Shakespeare, adaptations of Walter Scott and Dickens for the stage; Oscar Wilde, George Bernard Shaw
New theatre of ideas -Scandinavia - Henrik Ibsen; Russia- Anton Chekhov

Visual Arts and Architecture

Europe: Periods and Styles: Classicism, Romanticism, Realism, Impressionism, Post- Impressionism,
Art Nouveau: Artists: Antoine Watteau, Jacques-Louis David, Francisco Goya, J.M.W. Turner, William Blake, William Hogarth, Honoré Daumier, Eugene Delacroix, Jean- Francoix Millet, Gustave Courbet, Camille Pissarro, Eduard Manet, Claude Monet, Edgar Degas, Pierre Renoir, Berthe Morisot, Auguste Rodin; Americans Mary Cassatt and James McNeill Whistler; Paul Cézanne, Vincent Van Gogh, Paul Gauguin, Pierre Bonnard
Printmaking: William Blake, William Hogarth, Honoré Daumier,
Photography: Louis Jacques Daguerre, first photograph c. 1838; Fox Talbot, JuliaMargaret Cameron; many photographers span this period and the next: Eugène Atget, Alfred Steiglitz, Edward Steichen;
Architecture: 18th century: Greek Revival, Georgian, Neoclassical; 19th century: Victorian Gothic Revival architecture: Horace Walpole, Charles Barry, A. W. N. Pugin; Interest in structure in glass and steel: Joseph Paxton - the Crystal Palace in London, Victor Horta and Art Nouveau.

6. The World in the Era of Great Wars (c. 1900 to 1945)

Dance

Europe: 1900 - 1950 Serge Diaghilev and the Ballets Russes (important collaborations-Fokine, Nijinsky, Massine, Stravinsky, Benois, Bakst, etc.); Isadora Duncan; Rudolf Laban, movement theorist, developed Labanotation; Loie Fuller; Mary Wigman; Jooss

Music

Europe: Beginnings of Modernism (1900-1945) Developing Forms of Music: Numerous styles prevalent: beginning of atonality and serial composition, neo-classicism, emergence of rhythm as more important (at times) than melody, continuation of romanticism and nationalism (use of folk music).
Composers-Satie, Richard Strauss, Rachmaninoff, Schoenberg, Berg, Webern, Stravinsky, Bartók, Hindemith, Orff, Kodály, Prokofiev, Elgar, Vaughan Williams, Holst, de Falla

Theatre

Europe: Playwrights such as Luigi Pirandello, Bertolt Brecht, sometimes in collaboration with Kurt Weill; John Millington Synge ; Jean Giraudoux, Noel Coward, Harold Pinter designers such as Gordon Craig, Adolphe Appia Silent and talking films bring drama to a wider audience, and filmmaking becomes an art form in its own right.

Visual Arts and Architecture

Europe: Periods and Styles: Modernism, Fauvism, Cubism, Surrealism, Abstraction; interest in the arts of Africa and Oceania. Artists: Henri Matisse, Wassily Kandinsky, Pablo Picasso, Paul Klee, Max Ernst, Marcel Duchamp, Constantin Brancusi, Jean Arp, Alberto Giacometti; Piet Mondrian, Mark Chagall, Rene Magritte, Giorgio de Chirico, Salvador Dali (many of these artists continue work in the next period)
Printmaking: Kathe Kollwitz, Emil Nolde. Edvard Munch, George Grosz; Russian constructivists
Photography: Henri Cartier-Bresson; see the previous period and the section on the United States.
Architecture: the Eiffel Tower and steel in architecture; Antonio Gaudi; Charles Rennie Mackintosh; Walter Gropius and the Bauhaus; see also American architects of the period,

7. The World from 1945 to the Present

Note: Artists from 1945 to the present are influenced by international movements; please see the corresponding section on the Arts in the United States 1945 to the present as well.

Dance

Europe: Ninette de Valois, Kenneth Macmillan, Frederick Ashton, Robert Helpmann, Royal Ballet of England; Marie Rambert, Ballet Rambert; England; Brigit Cullberg, Sweden; John Cranko, Stuttgart; Maurice Bejart, Belgium; Serge Lifar, Roland Petit, France; William Forsythe, England; Pina Bausch, Germany.

Music

Europe: Contemporary Styles Developing Forms of Music: Continued development of styles from earlier in the 20th century. Minimalism, return to tonality.
Composers Britten, Messiaen, Penderecki, Boulanger, Varèse, Stockhausen, Shostakovitch, Berio, Kabalevski South America -

Ginastera,Villa-Lobos

Theatre

Africa: Wole Soyinka, Athol Fugard

Europe: Sean O'Casey, Noel Coward, Harold Pinter, John Osborne, Eugene Ionesco, Jean Anouilh, Samuel Beckett, Jean Cocteau, Albert Camus

Renewed interest in using an arena stage (theatre in the round)

Visual Arts and Architecture

Europe: Styles: Abstract Expressionism, Color field painting, Neo-Expressionism, Minimalism, Pop Art, Postmodernism, Performance Art, Installations, electronic forms of art. Artists such as Yves Tanguy, Joan Miró, Fernand Leger, Jean Dubuffet, Henry Moore, Barbara Hepworth, Richard Hamilton, Peter Blake, Lucien Freud, Graham Sutherland, Francis Bacon, David Hockney, Anselm Kiefer, Joseph Beuys, Nam June Paik

Architecture: LeCorbusier, Eero Saarinen, Moshe Safdie

South/Central America: Frida Kahlo, Diego Rivera, Fernando Botero

The Arts in United States History

1. Early America and Americans (Beginnings to 1650)

Dance

Native American

Within their diverse North American habitats, Native Americans developed some distinctive dance patterns. Many of the Native American dances are sacred and not danced publicly; however a number of choreographers have created their work through the inspiration of Native American cultures.

Visual Arts and Architecture

Native America: See sections in Arts in the World History
Spanish Colonial: St Augustine, Florida, 1535

2. Settlements, Colonies, and Emerging American Identity (1600 to 1763)

Dance

Folk dances brought by immigrants to America from Europe, and by slaves brought from Africa, and the Caribbean; formal European social dances, such as the minuet.

Music

Folk Music from all sources of colonization as well as Native American. Development of the Singing Schools movement in New England.

Visual Arts and Architecture

Native American:	Northwest Coast masks, metalwork, sculpture
Colonial:	Paintings such as Portrait of Robert Gibbs (c 1670, Museum of Fine Arts, Boston), Mrs. Elizabeth Freake and Baby Mary (c. 1671-5, Worcester Art Museum); see antecedents in 17th century Dutch and English painting; colonial furniture

Architecture:

Colonial and Georgian styles:	Massachusetts and New England: Old Ship Meeting House, Hingham (1681)Parson Capen House, Topsfield (1683) Isaac Royall House, Medford (1732-37)
Southwest:	Mission churches, Acoma and Chimayo Pueblos, New Mexico

Utilitarian architecture: grist mills and tide mills

3. The American Revolution: Creating a New Nation (1750 to 1815)

Music Composers-Daniel Reed, William Billings, Benjamin Franklin, Supply Belcher. Also, folk music of the period.

Visual Arts and Architecture Paintings by artists such as Benjamin West, Gilbert Stuart, John Singleton Copley, and the Peale family: Charles Willson, Rembrandt, and Raphael; see antecedents in18th c. English painting; colonial furniture, Philadelphia and Newport, R. I.; silverware; prints and broadsides; African American musical instruments, furniture

Architecture: Federal architecture: Massachusetts and New England: Massachusetts State House, Boston (1795-98); Charles Bulfinch; Amory Ticknor House, 1804; Custom House, Salem (1819) Peter Harrison, Christ Church, Cambridge (1759-1761), First Baptist Church, Providence, RI; Virginia: Monticello (1770-1809), Virginia State Capitol (1791), University of Virginia; Thomas Jefferson; Maryland: Benjamin Henry Latrobe, Baltimore Cathedral

4. Expansion, Reform, and Economic Growth (1800 to 1861)

Dance American social dances; African-American and Caribbean influences

Music Composers-Lowell Mason; advent of "shape-note" hymnals such as the Sacred Harp; Beginnings of both Afro-American and Anglo-American spirituals. Also, other representative folk music of the period.

Theatre Harriet Beecher Stowe's Uncle Tom's Cabin adapted for the stage

Visual Arts and Architecture

Native American - Plains Indian tipis, bead and featherwork;; Southwest: weaving, such as Navaho blankets, and pottery; Northwest Coast: masks, totem poles, woodcarving and metalwork.
Greek Revival: Americans studying and producing sculpture in Rome: Hiram Powers, Horatio Greenough, Henry Brown, Harriet Hosmer
Painting: The Hudson River School, American Romanticism: Thomas Cole, Asher Durand, Frederick Church; Fitzhugh Lane, Edward Hicks, George Caleb Bingham, Albert Bierstadt
Printing: wood-engravings in magazines such as Harper's Monthly and Weekly and Boston magazines such as Ballou's Pictorial; lithography: James Audubon; firms such as Currier and Ives
Architecture: Greek Revival architecture; United States State Capitol, Washington, DC.1818-29; architects such as Thomas U. Walter, Isaiah Rogers,

Ithiel Town; plantation architecture in South, such as Belle Grove in Louisiana; Beginning of Gothic Revival and "Carpenters' Gothic": James Renwick, Andrew Jackson Downing; buildings such as Lyndhurst in Tarrytown, NY Mill architecture in sites such as Lowell, Fall River.

5. The Civil War and Reconstruction (1850 to 1877)

Dance Social dances/folk dances brought to America by immigrants from numerous countries.

Music Composers-Stephen Foster, Louis Moreau Gottschalk. Further development of the spiritual. Also folk music of the period.

Visual Arts and Architecture See many artists and architects of the previous period; continued interest in landscape, particularly of the West; use of the Indian as a symbol of vanished natural America; renewed interest in portrait and genre scenes.

Photography: Matthew Brady, portraits and photographs of the Civil War; the Daguerreotype and the stereopticon.

Printing: Growth of popular magazines and pictorial lithographs; Thomas Nast, Winslow Homer,

Architecture: The Philadelphia Centennial Exposition; continued Gothic Revival and Italianate styles applied to churches and large civic buildings such as city halls, railroad depots; H. H. Richardson, Peter Wright.

6. The Advent of Modern America (1865 to 1920)

Music Composers-John Philip Sousa, Victor Herbert, Edward MacDowell, Mrs. H.H.A. Beach, Scott Joplin, William C. Handy, Harry Burleigh. The development of ragtime, blues, and jazz; minstrel shows, variety and burlesque shows.

Theatre Growth of touring theatrical companies, one-man shows by figures such as Charles Dickens and Mark Twain; the first silent movies.

Visual Arts and Architecture Erastus Salisbury Field, John LaFarge, James A. M. Whistler, Albert Pinkham Ryder, John Singer Sargent, Mary Cassatt, Childe Hassam, Thomas Eakins, Winslow Homer, William Harnett, Robert Henri, George Luks, George Bellows

Photography: Jacob Riis, Alfred Steiglitz; Eadward Muybridge

Printing: Growth of popular magazines and book illustration; N. C. Wyeth, Howard Pyle, Will Bradley; the advent of color printing. The establishment of large museums such as the Museum of Fine Arts, Boston, and the Metropolitan Museum, New York, and the Smithsonian Institution, Washington, D.C.; establishment of music conservatories such as the New England Conservatory, and art colleges, such as the Massachusetts College of Art; visual arts and music

become a widely taught subjects in public schools
Architecture: Frank Lloyd Wright and the Prairie Style , H.H. Richardson (Trinity Church, Boston, 1872-1877), and Gothic Revival Richard Morris Hunt, Louis Sullivan; development of the skyscraper; large architectural firms such as McKim, Mead, and White (Boston Public Library, 1887-1895)

7. The United States and Two World Wars (1914 to 1945)

Dance

The Littlefield Ballet, first ballet company in America formed in 1935; George Balanchine and the New York City Ballet, Jerome Robbins, Agnes DeMillle, Anthony Tudor, long association with America Ballet Theatre; Vaudeville, Harlem Renaissance: the Savoy, Charleston, Lindy Hop; "King" Rastus Brown, Bill "Bojangles" Robinson, Eddie Rector, and John W. Bubbles; Honi Coles, Cholly Atkins; Clarence "Buddy" Bradley
Modern Dance: Isadora Duncan, sometimes called the "mother of modern dance," Ruth St. Denis and Ted Shawn formed the Denishawn Company and the center for the study of dance at Jacobs Pillow, in Lee, MA; Martha Graham, choreographer, developed her own technique; among her company, Merce Cunningham and Eric Hawkins; Anna Sokolow, Sophie Maslow, Paul Taylor. Doris Humphrey, choreographer; José Limon; Katherine Dunham, Pearl Primus, drew upon African-American and Caribbean sources to create their dances
Musical theatre and film: Josephine Baker, Fred Astaire, Busby Berkeley

Music

Composers- Cole Porter, Charles Ives, Carl Ruggles, George M. Cohan, Charles Griffes, "Jelly Roll" Morton, Jerome Kern, Irving Berlin, George Gershwin
Notable Performers-Bessie Smith, "Ma" Rainey
Notable Developments-Chicago-style jazz, boogie-woogie, Big Band era, emergence of the Broadway musical, beginning of American nationalistic school with early works of Copland, Morton Gould, Gershwin and others.

Theatre

United States - Eugene O'Neill, Thornton Wilder; the development of repertory theatre and the Federal Theatre Project; the development of American musical theatre: Jerome Kern, Richard Rodgers, Oscar Hammerstein; the first motion picture theatres; D. W. Griffith, Charlie Chaplin, Buster Keaton comedies and dance/music movies of the Depression, directors such as Orson Welles and Howard Hawks
Development of animation - Winsor McKay, Walt Disney;
The first radio and television dramas

Visual Arts and Architecture

1913: The "Armory Show," a group exhibition of European modernist works in New York and Chicago; American artists: Marsden Hartley, John Marin, Joseph Stella, Georgia O'Keeffe, Charles Demuth, Charles Sheeler, Edward Hopper, Grant Wood, Stuart Davis, Ben Shahn, Arthur Dove, Thomas Hart Benton, Diego

Rivera
Photography: Berenice Abbott, Paul Strand, Edward Weston, Lewis Hine, Dorothea Lange, Ansel Adams, Imogene Cunningham, Man Ray, Harold Edgerton, Margaret Bourke-White Large civic sculpture such as the Lincoln Memorial by Daniel Chester French
Architecture: Frank Lloyd Wright, Walter Gropius

8. The Contemporary United States (1945 to the Present)

Note: Artists from 1945 to the present are influenced by international movements; please see the corresponding section on the Arts in World History 1945 to the present as well.

Politics and the arts: Establishment of the National Endowments for the Arts and Humanities in the 1960s; controversies over funding individual projects, 1990s. Rise of corporate sponsorship of exhibitions and performance series.

Dance Ruth Page, Chicago Opera Ballet, Christianson Brothers, San Francisco Ballet, Ballet West; Gerald Arpino, Robert Joffrey, Joffrey Ballet, Boston Ballet.

Modern Dance: Alvin Ailey and the Ailey American Dance Theatre, one of the first multiracial companies; Arthur Mitchell and the Dance Theatre of Harlem;Talley Beatty; Donald McKayle; Bill T. Jones; Garth Fagan; Jawole Willa Jo Zollar
Choreographers of the 60s and later: Twyla Tharp, Lucinda Childs, Laura Dean, Meredith Monk, Eiko and Koma; Mark Morris; the Pilobolus Company

Musical Theatre and Film: Robert Fosse, Michael Kidd, Gower Champion, Agnes DeMille; Jerome Robbins; Helen Tamaris

Music Composers-Douglas Moore, Walter Piston, William Grant Still, Howard Hanson, Virgil Thomson, Henry Cowell, William Dawson, Roy Harris, Duke Ellington, Randall Thompson, Aaron Copland, Ruth Crawford Seeger, Frederick Lowe, Richard Rodgers, Jules Styne, Elliot Carter, Samuel Barber, William Schuman, Gian-Carlo Menotti, John Cage, Norman Dello Joio, Morton Gould, Vincent Persichetti, Milton Babbitt, Ulysses Kay, Leonard Bernstein, Daniel Pinkham, Gunther Schuller, Emma Lou Diemer, George Crumb, Stephen Sondheim, Steve Reich, Philip Glass, Ellen Zwilich, John Corigliano, John Adams.
Notable Performers-Many of the above composers; also the following jazz performers: Louis Armstrong, Billie Holiday, Dizzy Gillespie, Charlie Parker, Miles Davis, Thelonius Monk.

Theatre New York - Broadway & off-Broadway as a center of theatre and musical theatre; playwrights such Tennessee Williams, Arthur Miller, Lillian Hellman, Robert Bolt, Archibald MacLeish, Edward Albee, Truman Capote, Arthur Kopit, Lorraine Hansberry, August Wilson, Amiri Baraka, Nzotake Shange, Sam Shepard, David Mamet, Marsha Norman, Christopher Durang, Wendy

Wasserstein; Musicals such as Oklahoma!, the King and I, My Fair Lady; Cats; Beginning in the 1960s, increasing number of regional repertory theatres; the development of the "directors' theatre" under artistic directors such as Peter Brook, Adrian Hall, Robert Brustein; International playwrights/directors such as Robert Wilson.

Visual Arts and Architecture

Many styles in rapid succession: Abstract Expressionism, Pop Art, Op Art, Performance Art and Installations. Franz Kline, Jackson Pollock, Mark Rothko, Hans Hoffman, Josef Albers, Ellsworth Kelly, Ad Reinhardt, Frank Stella, JosephCornell, Robert Motherwell, Willem de Kooning, Robert Rauschenberg, James Rosenquist, Roy Lichtenstein, Claes Oldenburg, Romare Bearden, Jacob Lawrence, Andy Warhol, Morris Louis, Helen Frankenthaler, Donald Judd, David Smith, Alexander Calder, Robert Morris Jenny Holzer, Nancy Graves, Martin Puryear, Louise Bourgeois, Jennifer Bartlett, Tim Rollins, Roger Brown, Robert Smithson, Andy Golsdworthy,
Photography: Minor White, Eliot Porter, Richard Avedon, Cindy Sherman
Sculpture: Revival of interest in, and funding for, major public sculpture such as the Viet Nam Memorial in Washington DC by Maya Lin, and subsequent memorials to veterans of the Korean War, World II; Holocaust memorials
Architecture: Philip Johnson, I. M. Pei, James Stirling, Michael Graves

In presenting the arts of the contemporary United States, teachers should include artists who live and work in Massachusetts and surrounding states. See the Resource Section for lists of performing artists and museums. See also the Massachusetts Cultural Council Cultural Resources Directory, http://www.massculturalcouncil.org/ for information on funding performances and residencies.

CONNECTIONS STRAND

> *"The process of studying and creating art in all of its distinct forms defines those qualities that are at the heart of education reform in the 1990s - creativity, perseverance, a sense of standards, and above all, a striving for excellence."*
>
> US Secretary of Education, Richard W. Riley

This Strand emphasizes interdisciplinary connections among the arts and between the arts and other disciplines. Teaching an interdisciplinary curriculum involves collaboration among faculty and the community. In considering relationships among the arts, teachers and students might explore topics such as:

- visual, oral, aural, and kinetic elements of the four arts disciplines;
- characteristics common to the process of creating art works in each discipline; and
- interpretations of a theme or concept through each of the four arts disciplines.

Knowledge and skills gained through the study of dance, music, theatre, and visual arts can also illuminate ideas and principles from other core disciplines. By applying their knowledge of the arts in their study of other core subjects, students can learn

- how the content of other disciplines is interrelated with the arts; including languages and literacy, scientific principles, mathematical reasoning, and geographical, cultural, and historical knowledge; and
- how concepts from other core disciplines may be expressed through the arts.

Massachusetts is home to many artists and a wealth of cultural institutions whose purpose is to preserve the heritage of the arts and stimulate the creation of new works. Neighborhood arts centers, art museums and galleries, dance and theatre companies, choral societies, bands, and orchestras, historical societies, and architectural preservation organizations are cultural resources that students can learn about for the first time while they are in school. With this early exposure, they will be able to take advantage of and enjoy cultural resources wherever they live as adults. Teachers and students can enrich their understanding of arts and cultural resources in their communities and state by:

- arranging for professional artists to work with students in school residencies;
- investigating permanent collections, temporary exhibitions, and programming of visual arts museums, galleries, and historical societies;
- researching the history of architecture and city/town planning in their communities;
- attending public rehearsals and performances of performing arts organizations; and
- acquiring information about opportunities for further study and careers in the arts in higher education and business.

Learning Standard 27. Interdisciplinary and Community Connections. Students will use knowledge of the arts and cultural resources in the study of the arts, English language arts, foreign languages, health, history and social science, mathematics, and science and technology.

Gradespan	Learning Standard Components
PreK-4	A. Integrate knowledge of dance, music, theatre, and visual arts and apply the arts to learning other disciplines. Examples of this include: • using visual arts skills to illustrate understanding of a story read in English language arts or foreign languages; • memorizing and singing American folk songs to enhance understanding of history and geography; • using short dance sequences to clarify concepts in mathematics.
Grades 5-8	A. Continue the above and apply knowledge of other disciplines in learning the arts. Examples of this include: • using number sense in mathematics as an aid to understanding scales and intervals in music; • using research skills from history and social science to develop a monologue for a historical character; • using design skills and knowledge or physical science from science and technology to construct a balanced mobile sculpture.
Grades 9-12 Basic Study	A. Continue the above and apply knowledge of cultural institutions to learning in the arts and other disciplines. Examples of this include: • attending live rehearsals and performances of a symphony orchestra to document the interpretations of a musical work by a conductor; • interviewing scientific illustrators, model-makers, or exhibit designers about the skills needed to create a display in a science museum; • studying architectural plans and photographs in a historical society to trace the evolution of a neighborhood or urban landscape.
Grades 9-12 Extended Study	A. Continue the above and integrate knowledge from various disciplines and cultural resources. Examples of this include: • analyzing depictions of mythology in literature and art by drawing on literary and arts criticism and museum collections; • researching a cultural encounter in history by identifying examples of instruments and music from the period and analyzing them for evidence of cross-cultural form or content; • interviewing professional dancers about the health benefits and physical hazards of their work.

Connections: Sample PreK-4 Learning Scenario
Pattern in Music and Dance

Strands	Connections, Learning Standard 27 Music, Learning Standards 13 and 15 Dance, Learning Standard 8
Sample Assessment Criteria	Students could be assessed on: • their ability to integrate knowledge of music and dance. (Connections, Learning Standard 27, PreK-4 A). • their ability to demonstrate and respond to meter and rhythm. (Music, Learning Standard 13, Prek-4, A) • their ability to compose simple rhythmic ostinato accompaniments. (Music, Learning Standard 15, Prek-4, B) • their ability to create a dance phrase with a beginning, middle and end and repeat it with or without music. (Dance, Learning Standard 8, PreK-4, B)
Activity Summary	Exploring the concept of repetition, students listen to an excerpt from Paul Dukas' The Sorcerer's Apprentice and identify a musical theme that is repeated. They discuss the rhythm and clap an ostinato accompaniment. Working in pairs, students improvise a dance phrase that echoes the patterns in the music and perform the work for the class.

Connections: Sample Grades 5-8 Learning Scenario
Pattern in Mathematics, Architecture, and Nature

Strands	Connections, Learning Standard 27 Visual Arts, Learning Standard 20 History and Social Science: History Strand, Learning Standard 6
Sample Assessment Criteria	Students could be assessed on: • their ability to apply knowledge of other disciplines in learning the arts (Connections, Learning Standard 27, grades 5-8, A) • their ability to describe the ways in which architects in various historical periods developed • abstract symbols by simplifying visual information taken from the environment (Visual Arts, Learning Standard 20, grades 5-8, C) • their ability to maintain a portfolio that demonstrates a progression of ideas and skills over time, an produce work for exhibition (Visual Arts, Learning Standard 19, grades 5-8, F, G) • their ability to describe how discoveries and inventions have altered daily life (History, Learning Standard 6, grades 5-8)
Activity Summary	A middle school class uses the Fibonacci series of numbers as the basis of a study of mathematical relationships and ratios. They look at the importance of these ratios in architecture, from the Greek temples through the Neoclassical work of Asher Benjamin in his American Builder's Companion, published in Springfield in 1797. Most towns in Massachusetts have at least one prominent example of the Neoclassical and a field trip to pace out its measurements can be an opportunity to see practical math and science at work in service of aesthetics. In nature, and using various reference materials, students look for ratios in the spirals of sunflower florets, kernels on ears of corn, structures of sea shells or the galaxies. Discussion of the importance of relationships of parts to parts, and parts to whole can lead to an exploration of time and meter in music, of sound and silence in poetry, and movement and stillness in dance. As a culminating project, students create a two- or three-dimensional artwork that is based on ratio and proportion, keeping a portfolio of their sketches to document progress toward the final work.

Appendix A: Assessment Development

The broad purpose of assessment is to provide evidence of what students have learned and can do as a result of instruction. The Learning Standards in this Framework describe what students should know and be able to do at various grade levels, and assessment provides the means of documenting students' progress toward attaining those standards.

Using Learning Standards to Design Curriculum and Assessments

As teachers plan individual teaching units and their work for the year, they should be able to identify how the units they will teach are linked to the Strands and Learning Standards. Well-designed sequential programs will concentrate on learning experiences that reflect the History and Culture Strand and the Learning Standards for one of the arts disciplines in the Creating and Performing Strand; they will also include opportunities for students to use their knowledge of the arts in a variety of ways as described in the Connections Strand.

At the outset of a project, teachers should discuss with students the explicit assessment criteria based on Learning Standards. The exercise of asking students to summarize the criteria for excellent work in their own words can help them internalize the goals of the project. Explicit standards for high quality work can help students understand what they already do well, and what they should continue to work on. Clear standards can also demystify for parents the kind of work required for achievement in the arts and can help them understand how their child's performance will be assessed by the teacher.

When curriculum, instruction, and assessment are closely aligned, assessments can also provide a wealth of information to teachers and administrators. A review of student performance can help teachers become aware of those areas that students have difficulty grasping, and this information be used to modify and refine their teaching. Student performance on school-and district-wide assessments can help teachers and administrators identify gaps in the curriculum, and thus can shape the design of sequential arts programs.

Forms of Assessment

There are many forms of assessment appropriate for the arts, each with particular advantages and limitations.

Observation and Oral Critique

Oral critique based on observation has traditionally been part of artistic decision-making, and happen dozens of times a day in arts classrooms. It is evident in a rehearsal studio, as dancers, for example, practice a sequence, pause for discussion, and then repeat the sequence, incorporating changes; or as musicians play in an ensemble, listen to how the parts blend, and make corrections to the tempo or volume of their playing. It happens in the visual arts studio when students critique one another's preliminary sketches or photographic proofs before moving on to create final versions of their works. Oral critique has the practical advantage of providing instantaneous feedback to students.

Written Quizzes and Tests

These forms of assessment are an efficient way of finding out whether students have gained basic knowledge such as arts terminology or can do some tasks in the arts that by nature involve writing such as recording music notation, or analyzing a speech from a play. They are of relatively little use, however, if the teacher wants to know how well a student can sight read notation when playing an instrument, or how a student will actually deliver a character's words onstage.

Performance Assessments: Portfolios and Performance Tasks

Portfolios are purposeful collections of student work used by students and teachers to reveal progress in achieving the Learning Standards over time. Frequently used in elementary and writing classes as well as in arts classes, a key element of the portfolio approach is the written or recorded documentation of students' emerging ideas. Unlike a professional artist's presentation portfolio, which contains examples of "best" work and final performances, the student portfolio, sometimes called a process-folio, includes recordings of rehearsals, early sketches and drafts, and student journals. Periodically students review portfolios with their teachers and parents and reflect on their work.[4]

In contrast to the cumulative nature of portfolios, performance tasks focus on how students solve a particular open-ended artistic problem posed by the teacher. Performance assessments are deliberately designed around Learning Standards, and their purpose is to measure student achievement using a scoring guide, or rubric, that defines levels of performance. Performance assessments can be designed by teachers for their individual classes and integrated into instruction, or they can be designed and used as a form of large-scale standardized assessment across schools and districts. Educators designing assessments should include adaptations for students with disabilities.

The assessment described on the following page is designed for use in the classroom, and would vary in time, depending on the teacher's expectations for level of detail and presentation in drawings or models, discussion, and writing. The scoring guide uses descriptors of performance levels used in the Massachusetts Comprehensive Assessment System (MCAS): Advanced, Proficient, Needs Improvement, and Failing.

Large-scale performance assessments were administered in dance, music, theatre, and visual arts as part of the 1997 National Assessment of Educational Progress. Descriptions of these assessments and reports of student performance are available from the National Center for Education Statistics, http://nces.ed.gov.

Theatre Design
A Sample Performance Assessment and Scoring Guide
Grades 5-8

Background: The following assessment is appropriate for Grades 5-8 students who have read plays, seen live or filmed theatrical performances, and discussed the concepts of technical requirements (i.e., need for entrances, exits, furniture or props listed in a script) and design choices. Although written for a theatre class, it could be also be used in a collaborative unit taught by English language arts and visual arts teachers.

The Task: Students read and analyze a one-act play, draw or make models of sets and costumes, make design choices about props, lighting and make-up, and justify their choices in writing. Students could work and be scored either individually or as groups.

The Standard: This assessment is aligned with the following components of Theatre Learning Standard 14, Technical Theatre, for grades 5-8:

A. Read and analyze a play for its technical requirements and describe how a unified theatrical effect would be achieved through scenery, props, lighting, costume design, and make-up.
B. Draw or make models of sets and costumes for a dramatic work and explain choices in using visual elements (line, shape, texture, color, space) and visual principles (rhythm, balance, emphasis, proportion, unity).

Sample Scoring Guide or Rubric:

Advanced: Student's designs for the play reflect a detailed understanding of the technical requirements of the play and strong use of visual elements and principles to create emphasis and contrast. The student presents designs or descriptions for all theatrical elements (set, props, lighting, costume, make-up), gives a persuasive explanation of why these choices are appropriate for this play, and how they will contribute to a unified effect.

Proficient: Student's designs reflect the technical requirements of the play and adequate knowledge of visual elements and principles to create emphasis. The student presents designs or descriptions for most theatrical elements and gives a clear explanation of why the choices are appropriate for the play.

Needs Improvement: Student's designs reflect some of the technical requirements of the play; knowledge of visual elements and principles is inconsistent. The student presents incomplete designs or descriptions for the theatrical elements, or completed designs for fewer than half of them and gives minimal or inconsistent explanation for the choices made.

Failing: Student's design does not reflect the technical requirements of the play;

knowledge of visual elements and principles is not apparent. The student presents incomplete designs for the theatrical elements, and gives little or no explanation for the choices made.

Note: This assessment is based on a model entitled Set Design, developed by the Arts Education Consortium of the State Collaborative on Assessment and Student Standards (SCASS), a project of the Council of Chief State School Officers (CCSS0).

Appendix B: Research on the Arts and Learning

The writers of this Framework contend that the primary reason for studying the arts is to increase students' knowledge of the arts disciplines in their own right. Nonetheless, it is important to acknowledge that studying the arts for their own sake has never had the unconditional support of the American public. Perhaps as a consequence of the skepticism about the value of the arts in education, there is a growing body of educational research whose purpose is to investigate the instrumental effects of arts education on student achievement. These studies typically investigate subjects such as:

- the relationships between test scores in other areas and arts study and the transfer of learning from the arts to other disciplines.

Advocates of arts in the schools are naturally interested in such studies, but most believe that it is unwise to make sweeping generalizations based upon them, as is sometimes done in the popular press. For example, analyses of SAT scores over several years have revealed consistent findings that high school students who study the arts on average have higher scores on the Scholastic Aptitude Tests than students who do not take arts courses. Although higher SAT scores may be cause for rejoicing, serious researchers caution that this association of test scores and arts study could be explained by a number of other factors. They caution that there is simply not yet enough evidence for readers to infer that there is a causal relationship between arts study and elevated test scores.[5]

Studies have also linked listening to classical music to better performance on spatial tasks linked to mathematical reasoning--the so-called "Mozart Effect." These studies are based on limited experimentation, and subsequent researchers have had difficulty replicating the results of the initial studies. Writers who are critical of the rigor and validity of the research point out that it is risky to base a rationale for support of arts programs on research that may have inherent design flaws, and whose findings may be questioned or eventually disproved. [6]

There is much to be learned about the effects of studying the arts, and it is important that people who are interested in these effects continue to explore questions, and to design studies that meet high standards for research. The majority of studies about the transfer effects of arts education have been done at the early elementary level, and a selected number of these are discussed below. The very nature of the questions researchers ask may lead teachers and parents to observe children's learning more closely, and to look for evidence of relationships between arts education and reading, language development, listening skills, thinking skills, mathematics, and non-verbal forms of communication.

A good place to start a review of research is in the report of the Goals 2000 Arts Education Partnership on learning in children from birth to age eight. The report emphasizes the importance of the arts to children's mental and physical growth.

A close look at what constitutes the best kind of experience for infants and young children quickly points to the arts. From a baby's first lullaby to a three-year-old's experimentation with finger paint to a seven-year-old's dramatization of a favorite story, developmentally appropriate arts experience is critical. For all children at all ability levels, the arts play a central role in human development: cognitive, motor language, and social- emotional development. The arts serve to motivate and engage children in learning; stimulate memory and facilitate understanding; enhance symbolic communication; promote relationships and provide an avenue for building competence.

Poetry, Drama, Movement, Visual Arts, and Early Childhood Education

The task force report highlights the pivotal role that the arts play in fostering young children's enchantment with literature and in "reinforcing children's language and literacy development." As early as age three or four years, children can recite poetry, memorize, invent, and perform finger plays, and begin rhyming words. These are some of the fundamental tools for developing language skills. [7]

Some researchers have also documented what they regard as the "unique kinship of drawing and writing." [8] They report that students who draw their stories before writing them "tended to produce more words, more sentences and more idea units, and their overall writing performance was higher than the students who wrote without drawing." [9] In addition, effect was found equally in boys and girls. This is noteworthy in that typically the writing skills of male elementary school students "lag behind that of girls."

Drama is also natural device for encouraging early literacy. Dramatic play can be a rehearsal for writing or a first draft. In examining the mechanisms of written composition, researchers discriminate between the abstract mode of planning a story linguistically, and the more concrete method of rehearsal as a "model of composition planning." [10] Rehearsing stories through drama provides a safe, comfortable and natural arena for young writers to "test out, evaluate, revise, and integrate ideas before the writing begins." [11]

The writers of Preventing Reading Difficulties in Young Children, a 1998 report by the National Academy of Arts and Sciences, also write of the outcomes of early introduction to drama:

> *Children ... benefit from play-based instruction in which they invent dramatic play scenarios. This kind of sociodramatic play not only increases oral language use and enables children to practice storytelling skills but it offers a challenge for children 'to plan, negotiate, compose and carry out the script' of their play. These skills are related to the development of reading comprehension.* [12]

Music and Early Childhood Education

Music offers additional and distinct opportunities for early language acquisition. Children's propensity for rhythm and melody fosters listening, speaking, reading, and writing skills. Learning songs is both a linguistic and a musical activity. [13] There is evidence to support the existence of a relationship between aural skills and reading: "children's awareness of speech sounds, 'phonological awareness' has significant impact on learning to read." [14]

In addition, there may be a physiological relationship between the development of reasoning skills required for math and science and complex music patterns. [15] One researcher explains:

> *Music might be considered a pre-language which, while children are very young, excites inherent brain patterns and promotes their use in complex reasoning tasks. Based on our findings, we predict that music training at an early age-when the connections in the brain are most plastic-provides exercise for higher brain functions.* [16]

Directions for Future Investigations

A large study currently being undertaken that will analyze of published and non- published research on arts education. This report will describe research and evaluation approaches that the writers believe produces defensible evidence for the broad effects of the arts on learning.[17]

The Goals 2000 Arts Education Partnership recommends that the two important areas for research are student learning and on policy development. The group has identified the following priorities for research on student learning studies that examine the effects of arts education on the learning and development of children from birth to age 5;

- student achievement in the arts and other academic areas;
- studies that examine the effects of arts education on preparing students for successful work and careers;
- studies that examine the effects of arts education on the academic performance of at- risk student populations;
- studies that examine the effects of arts education on student understanding and appreciation of the diversity of cultural traditions in America; and
- studies that identify the best instructional practices in the arts along with the most effective methods of professional development for teachers throughout their careers.

For policy development, the following priorities are recommended:

- data collection by the National Center for Education Statistics on trends in K-12 arts education;
- surveys to track attitudes of the public, educators, and policy-makers towards arts education;
- case studies of districts in which the arts are strongly supported;
- studies on the effects of arts education on college admission requirements and hiring criteria set by employers; and
- studies that compare the effects of arts education in American schools to those in other countries in the areas of student achievement in the arts, general academic achievement, and other important learning outcomes.18

Appendix C. Technology Literacy Competencies and the Arts

Artists throughout the ages have taken advantage of the tools and technologies available in their time, and many have contributed to the design and refinement of inventions such as the camera obscura, the printing press, the organ, or the movie camera. Hence it comes as no surprise that many artists today are experimenting with the possibilities of new electronic media in their work. Arts programs are no longer complete if they fail to give students at least an introduction to technologies that will allow them to manipulate images and sounds electronically. Knowledge of these tools supplements, but should not supplant knowledge of more traditional materials, instruments, and techniques.

The Technology Literacy Competencies are designed to guide districts in developing a coherent approach to teaching students skills in understanding and using educational technology. These competencies are based on the National Educational Technology Standards Project, developed in consultation with the US Department of Education.

The technology competencies are divided into six broad categories: basic skills, social and ethical issues, productivity tools, communication tools, research tools, and problem solving tools. The competencies within each category need to be introduced, reinforced, and mastered by students throughout the K-12 curriculum. They build upon each other in a logical progression. The category of ethics and human issues, for example, involves more than just teaching students how to use technology tools. It should also involve discussions about the ethical dilemmas that arise when applying these tools.

The sample performance indicators represent realistic, attainable activities that link arts standards to the competencies. They are examples of how students would use technology skills when learning in and about the arts. Students should acquire basic technology skills by grade 8; in grades 9-12, they will be expected to build on these skills as they use technology to apply, demonstrate, generate, and evaluate ideas in the disciplines they study.

Technology integration requires content curriculum skills, technology training and support, and availability of hardware and software. The Massachusetts Education Reform Act of 1993 calls for a statewide education technology plan, often called Mass Ed Online. To implement this plan, Massachusetts has successfully undertaken multiple initiatives to increase the availability and use of technology in schools and classrooms. The Technology Literacy competencies are part of this effort to guide districts in their technology planning.

Technology Competencies and the Arts

Categories	Competencies by Grade 8	In the Arts
Basic Skills and Operations	Students should be able to: • Identify the major components of technology devices that are used in a learning environment (computers, VCRs, audio- and videotapes, and other technologies) • Operate computers, VCRs, audio- and videotape players, and other technologies using appropriate input devices (mouse, keyboard, remote control) and output devices (monitor, printer) • Solve routine hardware & software problems that occur during everyday use • Select and use appropriate applications (e.g., word processing programs, database, spreadsheet, multimedia, web browser) for a variety of classroom projects • Communicate about technology using appropriate and accurate terminology	For example, students can: Open and close an application, write, spell check, print a document Locate, cut and paste graphics as part of a multimedia project Use a database to organize information about materials needed for sets, props, or costumes for a play
Social, Ethical, and Human Issues	Students should be able to: • Work cooperatively and collaboratively with peers when using technology in the classroom. • Identify ethical and legal behaviors when using technology in the classroom and describe personal consequences of inappropriate use • Practice responsible use of technology systems and software • Analyze advantages and disadvantages of widespread use and reliance on technology in the workplace and in society as a whole	For example, students can: Recognize and assume personal ownership for ideas, and respect others' ideas Understand and abide by acceptable use guidelines Become knowledgeable about the use of copyrighted music on the Internet

Technology Productivity Tools	Students should be able to: • Use technology tools (e.g., word processing programs, multimedia authoring, presentation, Web tools, digital cameras, scanners) to increase productivity of individual and collaborative projects • Create appropriate multimedia projects individually or with support from teachers, family members, or student partners • Use assistive technologies to remediate skill deficits when necessary • Use technology tools and resources for managing and communicating personal or professional information (finances, schedules, correspondence)	For example, students can: Use composing software in music to compose and arrange music. Use graphic design software in a visual arts class to compose illustrations from scanned photographs Assemble a digital portfolio of their work.

Technology Competencies and the Arts

Categories	Competencies by Grade 8	In the Arts
Technology Communication Tools	Students should be able to: • Use technology resources (word processing, e- mail, online discussions, Web environments) to communicate ideas, sounds, images. • Gather and analyze information using telecommunications. • Design, develop, publish and disseminate products (e.g., Web pages, videotapes) using technology resources that demonstrate and communicate curriculum concepts. • Routinely and efficiently use online information resources to meet needs for collaboration, research, publications, and communications • Collaborate with peers, experts, & others to contribute to a content-related knowledge base by using technology to compile, synthesize, produce and disseminate models, information, & other creative works	For example, students can: Use e-mail to communicate with students working on a common theatre or musical composition project. Create a web page that contains an exhibition of student work and performances
Technology Research Tools	Students should be able to: • Use content-specific tools (online encyclopedias/dictionaries, electronic search tools, search engines) to locate, evaluate, & collect information from a variety of sources. • Evaluate the accuracy, relevance, appropriateness, bias & comprehensiveness, of electronic information sources concerning real-world problems • Routinely and efficiently use online information resources to meet needs for research • Select and apply technology tools for research • Collaborate with peers, experts, and others to contribute to a content-related knowledge base by using technology to compile, synthesize, produce and disseminate models, information, & other creative works	For example, students can: Look up vocabulary words in the arts using an online dictionary. Locate information about cultural resources in the community. Use online tools to locate artists then use e-mail to interview them.

Technology Problem-Solving and Decision-Making Tools	Students should be able to: • Use technology resources (simulations, charts) for problem-solving. • Determine when technology is useful and select the appropriate tool(s) and technology resources to address a variety of tasks and problems • Investigate and apply expert systems, intelligent agents, and simulations in real-world situations	For example, students can: enlarge an image appearing on the computer screen when needed Use dance software to help visualize choreography Identify a research question; search for information in print and online; analyze the information and compose a presentation to teach others

References

1.The National Standards for Arts Education may be ordered from the Music Educators National Conference, 1806 Robert Fulton Drive, Reston, Virginia 22091.

2.The Core Concept is based on the work of Suzanne Langer, in particular her essay on music in Philosophy in A New Key, 3rd edition (Cambridge: Harvard University Press, 1957, originally published 1942). For the origins of the concept of symbolic languages, see Howard Gardner, Art, Mind, and Brain (New York: Basic books, 1982). He discusses Ernest Cassirer's Philosophy of Symbolic Forms (3 volumes, first published 1923-9; New Haven: Yale University Press, 1953-59); Suzanne Langer's work, and Nelson Goodman's Languages of Art (Indianapolis, 1976).

3.Massachusetts Department of Education, History and Social Science Curriculum Framework (Malden, MA: Massachusetts Department of Education, 1997); Core Knowledge and Commonly Taught Subtopics, 13-50.

4.See Dennie Palmer Wolf and Nancy Pistone, Taking Full Measure, NewYork: The College Board, 1991, and Steven Seidel, Joseph Walters, Edward Kirby, Nina Off, Kimberly Powell, Larry Scripp, and Shirley Veenema, Portfolio Practices: Thinking Through the Assessment of Children's Work, Washington, DC: National Education Association, copyright President and Fellows of Harvard College, 1997. Other publications on the Arts Propel assessment in the arts project are available from Project Zero, Harvard University Graduate School of Education, Longfellow Hall, Cambridge, MA 02138.

5.See Ellen Winner and Lois Hetlund, "Mozart and the S. A. T.'s," New York Times, March 4, 1999.

6.See Elliot Eisner, Does Experience in the Arts boost Academic Achievement? Reston, VA: National Art Education Association, 1998.

7.Goals 2000 Task Force on Children's Learning and the Arts Birth to Age Eight. Young Children and the Arts: Making Creative Connections, (Goals 2000 Arts Partnership, Washington, DC, 1998) 2.

8.E. Norris, K. Mokhtari, and C. Reichard, "Children's use of Drawing as a Pre-writing Strategy." (Journal of Research in Reading, vol. 21, No. 1, 1998) 69-74.

9.Ibid.

10.Scardamalia and Bereiter (as cited in Moore, B. & Caldwell, H. 1993) "Drama and Drawing for Narrative Writing in the Primary Grades." Journal of Educational Research. 100-110.

11.Moore, B. & Caldwell, H. Drama and Drawing for Narrative Writing in the Primary Grades. (Journal of Educational Research., 1993) 100-110.

12.Summary Report of Preventing Reading Difficulties in Young Children: Recommendations for Practice and Research. (The National Research Council (NRC) report. National Academy of Sciences, Washington, DC, 1998) 7 - 8.

13.G.A. Kolb, "Read with a Beat: Developing literacy through music and song." (The Reading Teacher, Vol.50, No.1,1996) 76.

14.Bryant et al., as cited in Douglas, S. & Willatts, P. "The relationship between musical ablity and literacy skills," (Journal of Research in Reading, vol. 17, no. 2, 1994) 99-107.

15.Deborah Viadero, "Piano Lessons Found to Enhance Reasoning." (Education Week, March 12, 1997) 6.

16.S. Black,"The Musical Mind." (The American School Board Journal, January, 1997) 21.

17.Ellen Winner, Lecture at the Bunting Institute, Radcliffe College, Cambridge, MA: March 3, 1999.

18.Goals 2000 Arts Education Partnership , Priorities for Arts Education Research. (Goals 2000 Partnership, Washington, DC, 1997) iii.

Resources: Performing Arts Organizations, Museums, Bibliography

This section begins with a list of performing arts organizations and museums in Massachusetts. The performance organizations listed here present performances open to the public. There are many other individual artists and groups that primarily provide performances in schools. For information about school performances and artist residences, please consult:

The Massachusetts Cultural Council (617) 727-3668
Young Audiences, Inc. (617) 566-9262
Very Special Arts, Massachusetts (617) 350-7713

The museums listed here are art museums; for history museums see the Massachusetts History and Social Science Framework.

Listed below are:

Presenters and Performance Series

- Dance
    - Ballet (Classical and Contemporary)
    - Jazz and Modern
    - Folk and Ethnic
- Music
    - Classical
    - Opera
    - Jazz
    - Chorus
    - Folk and Ethnic
    - Music Schools
- Theatre
    - Theatre and Mime
    - Storytelling
- Visual Arts
    - Art Museums
    - Architecture Organizations

These resources are followed by:
Bibliography and Selected Professional Arts Education Associations

Presenters and Performance Series

Academy of Performing Arts, Inc.
120 Main Street / PO Box 1843
Orleans, MA 02653-4013
508/255-8704

UMASS Amherst Fine Arts Center
2 Curry Hicks
Amherst, MA 01003
413/545-0190
http://www.umass.edu/fac

Cambridge Multicultural Arts Center
41 Second Street
Cambridge, MA 02141-1733
617/577-1400
http://www.cmacusa.org

Celebrity Series of Boston, Inc.
The Statler Bldg., Suite 1032
20 Park Plaza
Boston, MA 02116-4303
617/482-2595
http://www.celebrityseries.org

Barrington Performing Arts, Inc.
81 Egremont Plain Road
Great Barrington, MA 01230-1551
413/528-4424

Hudson Community Arts Series
155 Apsley Street
Hudson, MA 01749-1645
781/562-1646

Shea Community Theater, Inc.
71 Avenue A
Turners Falls, MA 01376-1115
413/863-2281
http://www.theshea.org

M.H. McCormack Center for the Arts
(The Strand)
543 Columbia Road / PO Box 255-247
Dorchester, MA 02125-2315
617/282-5230
http://www.StrandBoston.org

UMASS Lowell Center for the Arts
1 University Avenue
Lowell, MA 01854-2827
978/934-4452

The Wang Center for the Performing Arts
270 Tremont Street
Boston, MA 02116-5603
617/482-9393
http://www.boston.com/wangcenter

Music Worcester, Inc.
Memorial Auditorium
1 Highland Street
Worcester, MA 01608-1119
508/754-3231
http://www.worcester.org/music

Zeiterion Theatre, Inc.
684 Purchase Street / PO Box 4084
New Bedford,MA 02740-6340
508/997-5664
http://www.zeiterion.com

The Firehouse Center for the Arts
One Market Square
Newburyport, MA 01950-2517
978/462-7336

North Shore Music Theatre
62 Dunham Street / PO Box 62
Beverly, MA 01915-1844
978/922-8220
http://www.nsmt.org

Performing Arts Center of Metrowest
140 Pearl Street
Framingham, MA 01702-8222
508/875-5554

Puppet Showplace, Inc.
32 Station Street
Brookline,MA02445-7338
617/731-6400

DANCE

Ballet (Classical and Contemporary)

Amherst Ballet Theatre Company
29 Strong Street
Amherst, MA 01002-1836
413/549-1555

Berkshire Civic Ballet, Inc.
51 North Street
Pittsfield, MA 01201-5105
413/445-5382

Ballet Theatre of Boston, Inc.
585 Massachusetts Ave., Suite 4
Cambridge, MA 02139-4075
617/262-0961

Boston Ballet, Inc.
19 Clarendon Street
Boston, MA 02116-6107
617/695-6950

Boston Dance Company
550 Massachusetts Avenue
Cambridge, MA 02139
617/491-8615

Pioneer Valley Ballet Guild, Inc.
22 Merrick Lane
Northampton, MA 01060-3228
413/586-4142

American Concert Ballet
179 Amory Street
Jamaica Plain, MA 02130
978/264-9566

Cape Cod Ballet Society, Inc.
3328 Main Street Route 6A
PO Box 572
Barnstable, MA 02630-0572
508/362-4111

Dance Prism
23 Hastings Road
Boston, MA 02173-6806
781/861-9219

Dancearts Company, Inc.
28 South Pond Road
Brewster, MA 02631-1031
508/945-8780

Jazz and Modern

Dance Collective, Inc.
143 Cummins Highway
Roslindale, MA 02131-3733
617/353-1597
http://users.aol.com/dancecoll/dc.htm

Dance Umbrella Boston, Inc.
515 Washington Street 5th Fl.
Boston, MA 02111-1759
617/482-7570
http://www.danceumbrella.org

Impulse Dance Company
791 Tremont Street Box J
Boston, MA02118-1022
617/536-6989

Jacob's Pillow Dance Festival, Inc.
PO Box 287
Lee, MA 01238-0287
413/637-1322
http://www.jacobspillow.org

University Dancers
UMASS Amherst Dance Department
11 Totman Building
Amherst, MA 01003
413/545-2413

The Yard, Inc.
PO Box 405
Chilmark, MA 02535-0405
508/645-9662

Back Porch Dance Company
51 Inman Street
Cambridge, MA 02139-1732
617/492-8994

Prometheus Dance, Inc.
536 Massachusetts Avenue
Cambridge, MA 02139-4029
617/576-5336

Folk and Ethnic

Art of Black Dance and Music, Inc.
32 Cameron Avenue
Somerville, MA 02144-2404
617/666-1859

Bamidele Dancers & Drummers (Africa, Afro- Caribbean)
11 Montague Rd
Shutesbury, MA 01072-9709
413/253-4297

Ranjanaa Devi with the Nataraj Dancers (India)
104 Middle Street
PO Box 60
Hadley, MA 01035-0060
413/586-8974

Jo Ha Kyu Performance Group (Japan)
14 Callendar Street
Cambridge, MA 02139-2902
617/782-5352

Ken Pierce Baroque Dance Company
284 Harvard Street Apt. 71
Cambridge, MA 02139-2365
617/354-5191

Ramon de los Reyes Spanish Dance Theatre
674 Columbia Road
Dorchester, MA 02125-1731
617/265-5324

Neena Gulati & the Triveni Dancers
(India)
67 Powell Street
Brookline, MA 02446-3928
617/232-5485
http://www.massart.edu/~triveni

Bob and Idy Thomas
c/o Young Audiences of Massachusetts
1050 Commonwealth Avenue, Suite 201
Boston, MA 02215
617/566-9262

Music

Classical

Cape Cod Conservatory of Music& Arts
229 Concord Road
Wayland, MA 01778
508/358-3583

Assabet Valley Mastersingers
470 Green Street / PO Box 911
Northborough, MA 01532-1018
508/393-3827

Boston Chamber Music Society, Inc.
10 Concord Avenue
Cambridge, MA 02138-2322
617/349-0086

Boston Classical Orchestra
551 Tremont Street
Boston, MA 02116-6338
617/423-3883

Boston Early Music Festival, Inc.
262 Beacon Street Suite #3
PO Box 2632
Boston, MA 02116
617/424-7232 http://www.bemf.org

Boston Symphony Orchestra, Inc.
301 Massachusetts Avenue
Boston, MA 02115-4557
617/638-9300

Brockton Symphony Orchestra
PO Box 143
Brockton, MA 02303-0143
508/238-0176

The Cambridge Society for Early Music
PO Box 336
Cambridge, MA 02238-0336
617/423-2808

The Cantata Singers, Inc.
PO Box 380375
Cambridge, MA 02238
617/267-6502
http://www.cantatasingers.org

Cape Cod Symphony Orchestra Assn.Inc.
712A Main Street
Yarmouthport, MA 02675-2000
508/362-1111
http://www.capesymphony.org

Metropolitan Wind Symphony
62 Mossdale Road
Jamaica Plain, MA 02130-3040
617/983-1370

Music at Eden's Edge
94 John Wise Avenue
Essex, MA 01929-1061
978/768-6229

New Bedford Symphony Orchestra Assn.
PO Box 2053
New Bedford, MA 02741-2053

Newton Symphony Orchestra, Inc.
61 Washington Park
Newton, MA 02460-1915
617/964-0964

Pro Arte Chamber Orchestra
99 Bishop Richard Allen Drive
Cambridge, MA 02139-3425
617/661-7067
http://www.proarte.org

The Spectrum Singers, Inc.
PO Box 382325
Cambridge, MA 02238-2325
781/937-2660

Springfield Symphony Orchestra
75 Market Place
Springfield, MA 01103-1607
413/733-0636
http://www.masslive.com/sso

Stockbridge Chamber Concerts
68 Kenilworth Street
Pittsfield, MA01201-6410
413/442-7711

Symphony Pro Musica Society, Inc.
21 Main Street / PO Box 332
Hudson, MA 01749-2164
617/965-8913

Thayer Symphony Orchestra, Inc.
438 Main Street / PO Box 271
S. Lancaster,MA 01523-2810
978/368-0041

Handel & Haydn Society
Horticultural Hall
300 Massachusetts Avenue
Boston, MA 02115-4544
617/262-1815

Pioneer Valley Symphony
7 Franklin Street / PO Box 268
Greenfield, MA 01301-2912
413/773-3664

New England String Ensemble
12 Lafayette Street / PO Box 23
Wakefield, MA 01880
781/224-1117

Ashmont Hill Chamber Music, Inc.
67 Ocean Street
Dorchester, MA 02124-3624
617/288-3697

Metamorphosen Chamber Ensemble
PO Box 382655
Cambridge, MA 02238
617/623-5619

Vocal: Opera

Berkshire Opera Company, Inc.
297 North Street
Pittsfield, MA 01230
413/443-1234

Commonwealth Opera, Inc.
Florence Community Center
140 Pine Street
Florence, MA 01062-1251
413/586-5026

Opera New England, Inc.
45 Franklin Street, #4th Floor
Boston, MA 02110-1301
617/542-4912
http://www.blo.org

Worcester County Light Opera Company
PO Box 51
Worcester, MA 01613-0051
508/865-3541

Vocal: Jazz

Birdsongs of the Mesozoic
108 Pleasant Street #3
Cambridge, MA 02139
617/491-1917

Semenya McCord and Associates
282 Hawthorn Street
New Bedford, MA 02740-2374
508/999-9860

Vocal: Chorus

Young at Heart Chorus
240 Main Street, Memorial Hall
Northampton, MA 01060-3113
413/587-1232

Folk & Ethnic

Sol y Canto
199 Pemberton Street
Cambridge, MA 02140-2512
617/492-1515

Inca Son (South America)
PO Box 38-1899
Cambridge, MA 02238-1899
617/864-7041

World Rhythms
PO Box 1172
Northampton, MA 01061-1172
413/259-1636

Klezamir
705 Station Road
Amherst, MA 01002-3420
413/253-3831

Wholesale Klezmer Band
389 Adamsville Road
Colrain, MA 01340-9739
413/624-3204
http://www.crocker.com/~ganeydn

Voice of the Turtle
31 Lockeland Avenue
Arlington, MA 02474
781/646-3785

Klezmer Conservatory Band
24 Bolton Street, Suite 3L
Somerville, MA 02143-4040
617/776-5539

Shirim Klezmer Orchestra
30 Auburn Street
Medford, MA 02465-2205
781/395-2839

Chanterelle: French in America
PO Box 2235
Amherst, MA 01004-2235
413/253-2315

Brasileiro, Inc.
195 Harvard Street
PO Box 390404
Cambridge, MA 02139-2708
617/576-1018

Music Schools

Community Music School of Springfield
127 State Street
Springfield, MA 01103-1905
413/732-842

Longy School of Music
1 Follen Street
Cambridge, MA 02138-3502
617/876-0956

Pittsfield Community Music School
30 Wendell Avenue
Pittsfield, MA 01201-6306
413/442-1411
http://www.natguild.org/pittsfld.htm

Theatre and Mime

American Repertory Theatre Company
Loeb Drama Center, 64 Brattle Street
Cambridge, MA 02138-3443
617/495-2668 http://www.amrep.org

Emerson Stage
Emerson Coll. Performing Arts
100 Beacon Street
Boston, MA 02116-1501
617/824-8366

Beau Jest Moving Theater
791 Tremont Street, W-415
Boston, MA 02118-1062
617/437-0657 http://www.beaujest.com

Berkshire Theatre Festival, Inc.
Main Street / PO Box 797
Stockbridge, MA 01262-0797
413/298-5536
http://www.berkshiretheatre.org

Boston Children's Theatre
647 Boylston, 4th Floor
Boston, MA 02116-2804
617/424-6634

Chamber Theatre Productions, Inc.
2 Park Plaza
Boston, MA 02116-3932
617/542-9155
http://www.chambertheatre.com

City Stage Company, Inc.
539 Tremont Street
Boston, MA 02116-6306
617/542-2291

Enchanted Circle Theater
1036 Northampton Street
Holyoke, MA01040-1321
413/534-3789

Worcester Foothills Theatre Company
100 Front Street, Suite 137
Worcester, MA 01608-1402
508/754-3314

Huntington Theatre Company, Inc.
264 Huntington Avenue
Boston, MA02115-4606
617/266-7900

Lyric Stage Company of Boston
140 Clarendon Street
Boston MA 02116-5169
617/437-7172

Merrimack Repertory Theater
50 East Merrimack Street
Lowell, MA 01852-1205
978/454-6324
http://www.mrtlowell.com

Shakespeare and Company
51 Housatonic Street / PO Box 865
Lenox, MA 01240-2704
413/637-1199
http://www.shakespeare.org

Theatre at the Mount
Mt. Wachusett Comm. College
444 Green Street
Gardner, MA 01440-1348
978/632-2403

Theater Ludicrum, Inc.
11 Dunster Road #1
Jamaica Plain, MA 02130
617/522-6045

Underground Railway Theater
41 Foster Street
Arlington, MA 02474-6813
Cath781/643-6916
http://www.shore.net/~unt/

Wheelock Family Theatre
200 The Riverway
Boston, MA 02215-4176
617/879-2252
http://www.wheelock.edu

Worcester Children's Theatre
18 Westland Street
Worcester, MA 01602-2129
508/752-7537

Worcester Forum Theatre Ensemble, Inc.
6 Chatham Street
Worcester, MA 01609-2456
508/799-6628

Harwich Junior Theatre, Inc.
105 Division Street / PO Box 168
West Harwich, MA 02671-1326
508/432-0934

Cape Cod Repertory Theatre Co., Inc.
3379 Route 6A / PO Box 1305
Brewster, MA 02631-1524
508/896-1888

Theater Offensive
539 Tremont Street, #408
Boston Center for the Arts
Boston, MA 02116-6306
617/542-4214

Studebaker Theater
Brickbottom Artists Building
1 Fitchburg Street #B450
Somerville, MA 02143-2125
617/666-1819

New World Theatre
UMass, Box 31810
Amherst, MA 01003-1810
413/545-1972

The New Repertory Theatre, Inc.
54 Lincoln Street / PO Box 610418
Newton Highlands, MA 02461-1242
617/332-7058
http://www.theatremirror.com/newrep/index.html

Storytelling

League for the Advancement of New England Storytellers (LANES)
PO Box 323
Wrentham, MA02093-0323
508/543-8409
http://www.tiac.net\users\papajoe\lanes00.htm

Visual Arts Museums

(Note: This list also contains some museums which occasionally hold art exhibitions, such as the Computer Museum or institutions like the Children's Museums that include the arts as part of their programming and exhibition schedule. For history museums and historic sites, see the Massachusetts History and Social Science Framework)

Addison Gallery of American Art
Phillips Academy
Andover, MA 01810
(978) 749-4015, FAX 749-4025

The Berkshire Museum
39 South Street
Pittsfield, MA 01201
(413) 443-7171, FAX (413) 443-2135

Chesterwood
P. O. Box 48
Stockbridge, MA 01262
(413) 298-3579

The Children's Museum
300 Congress Street
Boston, MA 02210
(617) 426-8855, FAX (617) 426-1944

Children's Museum at Holyoke
444 Dwight Street
Holyoke, MA 01040
(413) 536-7048, FAX (413) 533-2999

Sterling and Francine Clark Art Institute
Smith Street
Williamstown, MA 01267
(413) 458-2303

The Computer Museum
300 Congress Street
Boston, MA 02210
(617) 426-2800 x 329

DeCordova Museum and Sculpture Park
51 Sandy Pond Road
Lincoln, MA 01773-2600
(781) 259-8355

Fitchburg Art Museum
185 Elm Street
Fitchburg, MA 01420
(978) 345-4207, FAX (508) 345-2319

Fuller Museum of Art
455 Oak Street
Brockton, MA 02401-1399
(508) 588-6000

Harvard University Museums
Harvard Museum of Natural History
26 Oxford Street
Cambridge, MA 02138
(617) 496-5402, FAX (617) 495-7535

Busch-Reisinger, Fogg, and Sackler Art Museums
32 Quincy Street
Cambridge, MA 02138
(617) 495-9400

Higgins Armory Museum
100 Barber Avenue
Worcester, MA 01606
(508) 853-6015

Isabella Stewart Gardner Museum
2 Palace Road
Boston, MA 02115-5897
(617) 566-1401, FAX (617) 232-8039

Mead Art Gallery, Amherst College
Amherst, MA 01002
(413) 542-2335

Mount Holyoke Art Museum
South Hadley, MA 01075
(413) 538-224

Museum of American Textile History
491 Dutton Street
Lowell, MA 01854
(978) 441-0400

Museum of Fine Arts, Boston
465 Huntington Avenue
Boston, MA 02115
(617) 267-9300, FAX (617) 267-9328

Museum of the National Center for
Afro-American Artists
300 Walnut Avenue
Boston, MA 02119
(617) 442-8614

Norman Rockwell Museum
9 Glendike Road
PO Box 308
Stockbridge, MA 01262
(413) 298-4100

Peabody Museum/ Essex Institute
East India Square
Salem, MA 01970
(978) 745-9500

Smith College Art Museum
Tyron Hall
Elm Street at Bedford Terrace
Northampton, MA 01063
(413) 585-2760

Springfield Library and Museums
Museum of Fine Arts
G.W.V. Smith Museum
Connecticut Valley Historical Museum
220 State Street
Springfield, MA 01103
(413) 263-6800

Wellesley College Art Museum,
Davis Art Center
Wellesley, MA 02181
(781) 235-0320

Williams College Museum of Art
Main Street
Williamstown, MA 01267
(413) 597-2429

Worcester Art Museum
55 Salisbury Street
Worcester, MA 01609-3196
(508) 799-4406, FAX (508) 798-5646

Architecture

Society for the Preservation of New England Antiquities
141 Cambridge Street
Boston, MA 02114

Selected Resources: Bibliography

The Arts and Arts Education

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Human Kinetics, PO Box 5076, Champaign, IL 61825-5076, (800) 747-4457
http://www.humankinetics.com

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Theatre

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Selected Periodicals

Art Education, Art in America, Art New England, Artnews, Arts and Activities, Arts Education Policy Review, Dance Magazine, Dance Teacher Now, Dramatics, Journal of Aesthetic Education, Journal of Research in Art Education, Music Educators Journal, Theatre Arts

Selected Professional Arts Education Associations Dance

American Dance Legacy Institute, (401) 863-7596, Fax: (401) 863-7529
http://www.brown.edu/Departments/Theater_Speech_Dance/Amer._Dance_Legacy_Inst.html

Boston Dance Alliance, c/o Dance Complex, 536 Massachusetts Avenue, Cambridge, 02139

Dance/USA, 1156 15th St., NW, Suite 820, Washington, D.C. 20005-1704 (202) 833-1717, http: //www.danceusa.org.danceusa

Massachusetts Association of Health, Physical Education, Recreation and Dance National Dance Education Association, 4948 St. Elmo Ave., Suite 207, Bethesda, MD 20814 (301) 657-2880

National Dance Association, Connected with the American Alliance for Health, Physical Education, Recreation, and Dance (AAHPERD) 1900 Association Drive, Reston, VA 20191-1598 (703) 476-3436

Music

Administrators in Music Education (for information, contact Massachusetts Music Educators Association)

Boston Area Kodaly Educators 186 Pleasant Street, Brookline, MA 02146

Massachusetts Music Educators Association

Music Educators National Conference, 1806 Robert Fulton Drive, Reston, VA 22091

New England Orff Shulwerk Association PO Box 1107, Nantucket, MA 02554-1107

Theatre

International Association of Theatre for Children and Young People (ASSITEJ/USA) P.O. Box 22365 Seattle, WA 98122-0365 (425) 392-2147

Educational Theatre Association (ETA) 2343 Auburn Avenue, Cincinnati, OH 45219-281, (513) 421- 3900 http://www.etassoc.org Publishes Dramatics Magazine and Teaching Theatre Journal

American Alliance for Theatre and Education (AATE) Theatre Department, Arizona State University ,Box 872002 Tempe, AZ 85287-2002 , (602) 965-5351 http://www.aate.com Publishes Youth Theatre Journal and STAGE of the Art

New England Theatre Conference (NETC) c/o Department of Theatre, Northeastern University, 360 Huntington Avenue Boston, MA 02115 (617) 424-9275 http://world.std.com/~netc/index.html email: netc@world.std.com

Massachusetts High School Drama Guild (MHSDG), P.0. Box 3173. Peabody, MA 01961-3173, (978) 256- 3101 http://users.massed.net/~mcgarty/guild.html email: mhsdg@ma.ultranet.com

Commercial Resource Baker's Plays, 100 Chauncy Street , Boston, MA 02111-1783 , (617) 482-1280 http://www.bakersplays.com

Visual Arts

Massachusetts Art Education Association, 95 Berkeley Street, #410, Boston, MA 02116 Massachusetts Directors of Art Education (for information, contact Massachusetts Art Educators Association) National Art Education Associaiton 1916 Association Drive, Reston, VA 22091

Other Resources

Massachusetts Alliance for Arts Education, local affiliate of the National Alliance for Arts Education, Washington, DC

American Council for the Arts, New York, NY

Artsedge c/o Kennedy Center for the Performing Arts, Washington, DC

Center for the Arts in the Basic Curriculum, Inc., Washington, DC, and Hingham, MA

Council for Basic Education, Washington, DC

Council for Chief State School Officers, Washington, DC

Getty Center for Education in the Arts, Los Angeles, CA

Massachusetts Computer-Using Educators, Wellesley, MA

Massachusetts Cultural Council, Boston, MA

Massachusetts Department of Education, Malden, MA

National Assembly of State Arts Agencies, Washington, DC

National Endowment for the Arts, Washington, DC

Very Special Arts Massachusetts, Boston, MA

Very Special Arts, Washington, DC